

THE ETUDE

WITH SUPPLEMENT



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Mr. MATTHEWS remarks, in *Music*, for January, that even the cheaper commercial pianos of to-day are better than the best of thirty years ago. There has been advancement all along the line. Not only are the best instruments cheaper and better, but the same may be said of musical publications. There is an immense flood of music being turned out from rapidly revolving presses and sold at half the price it brought a generation or two ago.

But this cheapening process is not all gain, for the worst is cheapened as well as the best, and perhaps even more so. Even the much maligned department store is assisting in this matter of cheapening music; but too often it is a matter of cheapening cheap music.

In buying cheap music the danger is in purchasing poor editions, badly phrased and carelessly fingered music, or not phrased and fingered at all—the last of which conditions is, of the two, the preferable. It will be noted, too, that the department store music has a strong affection for the violin fingering applied to piano music, instead of the regular and accepted method of digitation.

And yet this plentiful overflow of music may be one of the blessings of his age to the student of music, if he makes proper selection from the plenitude that surrounds him. If the matter were boiled down to a few words, it would read: buy good music, well edited—not overvalued—and well printed. Most people judge of the printing; and, if you can't judge of the best teacher you know. That's what teachers are for. And pay him what his advice is worth, or his time taken in giving it.

GLANCING over the editorials in a choir journal of the gospel-hymn persuasion a short time ago, the writer came across a paragraph in which the editor bewailed the use of antonyms of, to quote his own words, "the decadent style of Liszt, St.-Saëns, and Grieg."

But the writings of several unknown ladies and gentlemen were loudly praised as being of the proper character for church worship. (Incidentally, it was remarked that the publisher of said magazine had the compositions of the said parties on sale.)

We may next expect to hear that the works of Bach and Beethoven have fallen, as the recent Mr. Cleveland expressed it, into a state of "innocuous desuetude." It is a pity that there is still anything that pretends to be musical journalism that confidently derides the use of the works of the best composers in the church service, and urges the acceptance of tunes of the gospel hymn order in their stead.

If it is necessary to use music of moderate grade, there is an abundance to be found in the works of writers who disdain the day-trap and trusky style here alluded to. And the works of such men may be made stepping stones to the higher grades, even to works of "the decadent rococo style of Liszt, St.-Saëns, and Grieg."

AMONG the constantly increasing number of English songs published it is astonishing to note that a large number of them, while musically beautiful, fail to appeal to the cultivated musician by reason of the manner in which the text is used, or, to be more exact, misused. It is too often the case that the American composer writes his principal musical thought first and then hunts around for a text, the words of which may seem to fit the melody. The result is at once shown when words, by the score, receive the wrong accent, whole sentences sometimes being separated by a musical interlude in the most flagrant manner in every way calculated to make nonsense out of what otherwise might have been made effective, and turning a poetic expression into a ridiculousness that is, to say the least, burlesque in the extreme.

Instead of first studying a poem, verse, or phrase, and determining exactly upon what words and syllables the accent should be placed, the young composer is, in the majority of cases, liable to plunge ahead in a frantic endeavor to get the melody finished, and is happily satisfied if only any syllable has a note written for it in the staff above.

Thoughtful musicians cannot help but see the grave danger in all this, for many of the would-be composers copy their first endeavors from these very bad examples. Even many teachers of harmony, who in the majority of cases include an expounding of the mysteries of composition in their means of emolument, utterly fail to observe this vital point in the writing of songs, and thus young musicians of real talent are gradually led astray and into habits that become more or less permanent and which, of course, are fatal to themselves and to those who see their distorted productions after they leave the printer's hands. A crusade must and will be commenced against this growing monstrosity, for its evil effects are wide-spreading and corruptive. In the near future space will be devoted in the columns of THE ETUDE to a series of articles, and these articles will

be illustrated with examples of well-known songs irrespective of composers, be they ever so prominent or popular.

The following characteristic letter by Hans von Bülow, hitherto unpublished, has recently been going the rounds. The letter is addressed to the director of the opera-house in Zurich, who had dismissed Bülow on account of a quarrel with the irritable musician:

"Weimar, Dec. 1852.

"Most unesteemed Sir:

"You would oblige me very much by kindly enclosing your long neck with a rope. If you desire to accomplish even more than that, hang yourself in mid-air by means of this neck. You will oblige.

"Yours most gratefully,

"HANS V. BÜLOW."

WHY do so many fail as piano-teachers? There are many reasons for this. In the first place, many an individual who would make an excellent telegraph operator or typewriter has missed his vocation as a piano-teacher. In other words, he is unfitted for the position he has chosen. The characteristics that belong to the successful piano-teacher are wanting. These characteristics are patience, love of work, a clear insight into the needs of his pupils, the ability to make his pupils progress in their work, the ambition to further the interest of his pupils, and the absence of personal vanity.

Every pupil must be treated differently. This is so well known a fact that to repeat it seems trite and commonplace. And yet there are teachers that treat all pupils alike. Year upon year the same pieces are given and taught in the same style. The same studies are gone through in the same order. The teacher has not gone with the times. He has remained stationary, utterly oblivious to the fact that, like in medicine, and in the various sciences, new ideas arise with new men, new conditions give way to old ones. The consequence is that the teacher belonging to this class sees his pupils leave him without understanding the cause. He does not hear the whispers behind his back: "He is too old-fashioned."

On the other hand, inexperienced teachers must avoid constantly experimenting with methods. At first the Stutzgart method with expressed knuckles is lauded to the skies; then again it is the Lechitzky method with elevated knuckles; finally, the experimenting teacher tries his luck with the method that leads from brain to key-board with a minimum of brain to a maximum of hand. This method of experimenting is one of the pitfalls besetting the path of the inexperienced teacher, and should also be avoided.

A teacher must be heart and soul in his work. He will find his greatest pleasure in the advancement of his pupils. Then there will be no cause for worry. Instead of failure, his career will bring success.

In an interesting article on "Longevity and Degeneration," in the February number of *The Forum*,

William R. Thayer argues that the popular belief that the life of a man of genius is not conducive to longevity is erroneous; that, on the contrary, "the possession of genius or even of any excellence in a marked degree carries with it the presumption of unusual vitality." Musicians are popularly supposed to become the victims of their emotional temperament. This is exaggerated form produces neurotic depression, which, in turn, tends to shorten life. This theory is also proved to be a popular fallacy. Mr. Thayer affirms that the average musician without arriving at the threescore and ten allowed by the psalmist, may, nevertheless, attain the age of the ordinary citizen; may even surpass it by 25 years, the average length of life having increased from a little over 30 to about 40 years according to the latest statistics. To substantiate his views, the writer gives the following table (it will be seen that only those composers born in the 18th century are named, who lived more than half their life in 1800):

THIRTY MUSICIANS; AVERAGE, SIXTY TWO YEARS.

Auber, 89.	Rubinstein, 64.
Lachner, 86.	Brahms, 64.
Vendi, 86.	Bülow, 64.
Ambrrose Thomas, 85.	Bell, 62.
Spenstall, 77.	Raff, 60.
Frans, 77.	Tchaikovsky, 53.
Rossini, 76.	Donizetti, 50.
Gounod, 75.	Schumann, 49.
Liast, 75.	Herold, 42.
Meredantes, 75.	Chopin, 40.
Strasus, 74.	Weber, 40.
Meyerbeer, 73.	Mendelssohn, 38.
Wagner, 70.	Blust, 37.
Berlioz, 66.	Bellini, 33.
Abt, 66.	Schubert, 31.

While the present era of unexampled prosperity bids fair to continue for some time, a word of warning is not out of place now. We are not timid alarmists, prone to look on the dark side of everything in general, yet we believe that though we have but recently emerged from unprecedented hard times, just as truly shall we be plunged into them again. True, it may not be so soon—as earnestly hope not; but panic with their attending evils are of periodic occurrence, and have been so from time immemorial.

Why this is so is not now our province to discuss, but we wish to emphasize the fact that, before seven years at the most, rolls around, we shall be in the midst of hard times. Therefore it is wise to take time by the forelock and make the most of our present opportunities while we may. Professional men and businessmen are now reaping full harvests of golden gain.

The question arises: What are they doing with these gleamings? Are they wisely taking advantage of this condition of affairs? Are the profits of to day being laid aside frugally against the possible hardships of the future?

Referring particularly to the musicians, who are not noted for business acumen, how unusual it is to find a veteran who is enabled to live comfortably on the proceeds of well-invested savings gleaned from the incomes of former days!

Such examples of wise provision for old age should not be so extremely rare. Since the incomes of competent musicians average well with the incomes of other professions, there is no plausible reason why a much larger number should not save up money.

One word about investments. We see, on all sides, musicians losing their hard-earned savings by investing in wild-cat schemes. We may have more to say on this again. But see that your principal is safe. Do not be led to give up your savings on a promise of 10, 15, or 20 per cent profit. Good first-class investments never pay over 7 1/2, to 4 per cent interest.

In our awe and admiration at the greatness of the genius of the world's musical creators, we are sometimes prone to fall into a rather silly way of talking

of them as if they were demigods not marked with human follies, and not to be pardoned when we learn perhaps that they possessed such weaknesses. When Beethoven was told by his friend, the violinist Schuppanzigh, that certain passages of the string quartets were unplayable, he replied: "Do you think that I am troubled about a miserable violin when the spirit speaks to me!" Again, Brahms one day complained that a certain passage in his violin concerto did not sound out against the orchestra while a certain famous lady violinist was rehearsing it. Joachim, who sat by him, said: "That passage is so ill adapted for the violin that no one could make it sound out." The great Brahms was so vexed that he arose and went out in a rage. Beethoven raised a frightful rill when his friends wished him to cut down and alter the opera "Fidelio," yet when they had beaten him down and had their way he was quite amiable about it. Violinists complain that the charming sonata in C minor, by Grieg, is very unviolinistic, and certainly the fugue in three voices in G minor written for that instrument by J. S. Bach is hard enough, yet to play these is a triumph of which all the virtuosi of the first rank are proud. The truth is just this: sometimes the composers were a trifle hard-headed, but again they were in the right, and by calling upon the instruments to do more than they were wont the bounds of technic and music were widened.

THE FOURTH-FINGER QUESTION.

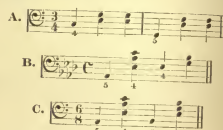
PERHAPS no problem in the education of the countless number of young students and young music teachers with more demand for its solution than the question of how best to cultivate the usage of the fourth finger. While its treatment in the right hand has been largely considered and touched upon, its significance in striking chords and bass notes in the accompaniment seems, in many cases, to have been underestimated. It is the purpose of this article to call attention to several points that, while possibly viewed in the form of a distinct innovation, may, nevertheless, arouse the interest of all who have the furthering of piano-playing at heart, and, though it is not the subject of many small details that are covered, it is the subject of an already generous stock of piano literature. I feel sure that it will be conceded to be important, if not proving to be a question necessarily vital.

Prevalent among the early difficulties that beset the average pupil is the secure guiding of the left hand to the bass notes. Even in the simplest accompaniment of a little waltz the toning of the tonic and dominant, followed by their respective chords, has been found to puzzle the beginner; and how often the wearisome striking of false notes, with the attendant admonitions of the teacher, causes the pupil to grow restless, and wonder why it is that piano-playing is so hard to learn! In the majority of cases this can easily be remedied by alternating the use of the little finger with that of the fourth. The reason of this is threefold. The Example A will help to make this plain.

Given a simple waltz accompaniment in C major the minor third D-F following the large C.

The pupil is now told by the teacher to strike the base note C with the fourth finger and the dominant G with the fifth. What results? First, the pupil the low note independently of the finger, and also he is not to it than would have been the case proper position of the hand is unconsciously assured by using the fourth finger, and the feeling of necessity for strengthening the same is made apparent. Third, control and security and precision results. Not alone fourth finger fills the young student with a feeling of a means of command. He is less apt to touch the tip and he goes to realize that he has a resource upon which he may draw. And finally the funda-

mental position of the left hand is not so often changed. He at once realizes that the fifth finger backs up, as it were, the fourth. This exceedingly natural scheme of using the fourth finger cannot but be obvious. To limit the little finger to the exclusive use of playing the bass note would be like using the same foot exclusively in walking. It would be ridiculous to hop along with both feet at the same time, as well as being extremely awkward. Just as one foot is placed before the other exactly, so it is natural for the fifth finger to follow the fourth and vice versa. When one considers the work with the signatures of more than two sharp or flat (see Example B) the method cannot fail to appeal to the earnest musician as a practical one. Another advantage of the little finger of the left hand consists in utilizing it in playing the lowest notes of a triad the compass of which does not extend over a sixth. The folly of thus using it is so clear that the following rule may be safely quoted (Example C): "The lowest note of chords written for the left hand, not exceeding a compass of a sixth, in their fundamental position or in their first inversion, should always be played with the fourth finger." A careful player with a glance at the accompanying finger illustrations, it is hoped, will not fail to prove useful to the reader, either in confirming his doubts or in arousing his thoughtful interest.



MUSICAL NUZZETS.

BY CARL HERMANN.

Without appreciation, without applause, no man least of all an artist, is likely to succeed, but the most purely spontaneous applause—only too often outweighed by the irresponsible fault-finding of some critic—the sincerest approval is but a small return for the days and nights of anxiety which the artist has spent on his work.

Talent alone is not warrant enough for the choice of a profession; character, personality, is often a more important consideration.

Marie Elner-Eschenbach has said: "The character of an artist either nourishes or destroys his talent."

As no two men are exactly alike, so do no two talents correspond precisely. The material in which the artists work is all that is common to them.

Without diligence, upon which one cannot lay stress enough, one cannot accomplish anything in ordinary life; even, how much less, then, in art, which is concentrated and intelligent life intensified. Without diligence the greatest talent will grow rusty, as many examples warn us.

Talent, character, and industry are, then, the supports on which every structure of art must be reared. To be diligent in art one must know how to be diligent, how to use and develop his strength.

And Goethe says: "Before you can make what is good you must know what good is."

The aim of education will always be to make the student strong, according to his talents, for the struggle with life.

The teacher must strive, also, to estimate justly the ability of his pupil, and to direct properly the growth of that ability.

The best of teachers is only a sign-post, a guide. Whether and how any wayfarer climbs the steep mountain of art depends on the traveler himself, and he is often conditioned on a thousand chances, small and hardly to be reckoned.

*Translated by Florence Leonard.

Musical Items.

MADAM SEMBRICH is to be the principal soloist at the Cincinnati musical festival.

The air remains full of rumors that Verdi is writing a new opera, in spite of his denials.

PROFESSOR LUDWIG RUSSELL, the distinguished theorist, died in Berlin on January 17th, aged 61.

FRANZ SORID ARNOLDSON ended the Italian opera in St. Petersburg in the rôle of Violetta in "Traviata."

JOHANN BRULL has nearly finished the score of his new romantic opera, "The Master of the Mountains."

Up to the present time Alvarez has sung in forty-five grand operas, in eleven of which he has created parts.

E. A. MACDOWELL has resigned his position as President of the Society of American Musicians and Composers.

GOUNOD's opera, "Mireille," including the ballet, has been presented by the pupils of the Guildhall Conservatory in London.

MADAM NEYADA's concert-tour in the Pacific coast has been such a tremendous success that it has been extended indefinitely.

It is said that one of the active causes of German sympathy with the Boers is the falling off in the piano export trade to South Africa.

HEINRICH EHRLICH, who is best known in America as the editor of "Taussig's Daily Exercises," died in Berlin, December 29th, aged 76.

The Leipzig Tageblatt has added Mr. Adolf Rutland to its musical staff, to fill the vacancy occasioned by the death of Dr. Oscar Paul.

A second concert of the Women's String Orchestra, Carl V. Lachmund, director, was held in New York City, at the Waldorf-Astoria, recently.

The Pittsburgh Orchestra made its second appearance in New York at Carnegie Hall, on Monday evening, February 26th. Mr. Herbert conducted.

The copyright of Berlioz's works expired in Germany on the first of January, and as a result some cheap editions of his works are being issued.

PEPITO RODRIGUEZ ARRIOL, aged 3 years, has lately astonished an audience of musicians and amateurs in Madrid, as a pianist, improvisator, and composer.

MAURICE GRAU has engaged Hofrat Schuch, the conductor of the opera at Dresden, Germany, for a number of American orchestral performances in the spring.

NEW ORLEANS has been having a season of up-to-date opera. Prominent on the list of productions stand "Sigurd," by Reyer, and "The Huguenots" and "La Juive."

PAULINE LUCCA has presented the museum of the Vienna with a copy of her portrait in the Russian gallery of celebrated women. The figure is of natural size, standing.

MILLOCKER left an unpublished opera, "L'Étoile du Nord"; his fortune is supposed to amount to \$200,000, a large part of which will be used for the benefit of poor musicians.

FEBRUARY 17th, at Steinhart Hall, Boston, Mr. Carl Fiedler gave his fifth recital devoted to the great composers of pianoforte literature. The program was largely devoted to compositions of Raff.

VLADIMIR DE PACHIMANS, who plays Chopin best, will celebrate the anniversary of the composer's birth, which falls on Thursday, March 1, by a Chopin recital at that afternoon at Mendelssohn Hall, New York.

MR. PADEREWSKI's success in Chicago passed all former records. No artist's playing can be measured by the box-office, but the receipts are a measure of popularity; on this occasion they exceeded \$700,000.

The municipal council of Vienna has voted a perpetual gift to the family of the late Karl Millöcker of a section in the Central Cemetery in the neighborhood of the tombs of other illustrious men, in which to lay his remains.

FRANZ THOME has published four considerable works recently: "L'Enfant Jésus," the poem by Charles Grandmougin; "Noël," words by the composer; "Prière à la Vierge," words by the Abbé Meyre; and "Petit Jésus," poem by A. Lenka.

PADEREWSKI has decided to extend his tour to Mexico, so that he will not leave America until May. If his season continues as prosperously as it has begun, he is not unlikely to equal the results of his last tour, when he made about a quarter of a million dollars.

MR. VICTOR CAPOUL, who left New York to take the position at the Paris opera lately made vacant by the death of Mons. Bertrand, is already successful in the duties to which his great experience so eminently fits him. Lovers of Italian opera in America will remember his great popularity as Romeo.

ATHENS, Greece, possesses a conservatory of music, under the patronage of Prince George. The violin teaching in it is to be in the Belgian school, and various famous Belgian artists have been invited to become its professors. Thus, the future development of Greek music will be on Belgian lines.

MARK HAMMOURO, the young Russian pianist, is a staunch friend of Mark Twain, and the letter of introduction from the humorist which the artist brought to this country with him reads: "He played better than any of the Clemens family, but his complexion is not as good as mine."

LATELY Weininger refused to direct the orchestra of the opera at Berlin, because the hall had been decorated for a bal masqué. At the urgent request of the direction he consented, but showed himself nervous and preoccupied during the first number, his nervousness increased as the concert proceeded, and he finally threw down his baton and left the hall.

The Royal Choral Society, according to custom, opened the new year with a performance of "Messiah," Sir Frederick Bridge for the third time presented Handel's work with some approach to the original conditions of performance, Handel's accompaniments being given, instead of Mozart's. The band did not outnumber the chorus in the proportion of three to two, as contemplated by the composer.

The opera season in Italy opened on St. Stephen's Day with "Sigfried" in Milan, the "Meistersinger" in Venice, "Lohengrin" in Rome, besides the announcement of "Tannhäuser" in Naples, and "Lohengrin" in Florence. This is doing well for Wagner.

But the fact that the "Prière de Troie," at the Lirico, in Milan, created the greatest enthusiasm must be taken as a parallel and most significant fact.

MR. SMITHFIELD WAGNER has lately directed a production of his "Barrenheider," his mother assisted at the representation. After the rehearsal the composer announced that he offered the orchestra and singers for their pension fund a gift of 5000 florins—"money that he had really earned by his first lyrical work." This is the first time in Vienna that a composer has made such a gift to his interpreters.

PROF. ALBERT A. STANLEY, of the Department of Music of the University of Michigan, has been appointed representative for the United States of the International Society of Musicians, recently founded in Germany. The object of this organization is to unite musicians and writers on subjects relating to music, and to further scientific investigation. Professor Stanley will organize the American section of the society.

FRANK H. KING, well known in the piano trade, and formerly editor of *The Musical Visitor*, died at his residence, No. 22 East Twenty-first Street, New York, on Friday, February 20th. His gentility and kindness of heart had endeared him to thousands. He married Madam Julie Rive, the distinguished pianist, and it was largely due to his personal work and efforts that the artist gained so large a measure of deserved success.

MR. MORRIS STEINBERG has presented Yale University with his collection of antique instruments. This collection is unique, inasmuch as, being largely German, it presents good proof of the independent invention of the square piano in Germany, by a progressive evolution from the clavichord; whereas the grand piano is an Italian adaptation of the harpsichord. The collection is very complete, and the series of gambas is as remarkable as that of keyed instruments.

DURING the carnival season in Italy "Lohengrin" will be given in three different cities: "La Bohème" (Leoncavallo) in two; "La Bohème" (Puccini) in two; "Aida" in two; "William Tell," "Les Epoux," "Prometheus," "Cavalleria Rusticana," and "Pagliacci," "La Jaconde," "Le Trouvère," "Carmen," "Faust," "Samson et Dalila," "Sigfried," "Cendrillon," "La Reine de Saba," "La Force du Destin," "L'Écluse de Sorrento," "Kousouma," "Le Bal Masqué," "Le Barbier de Séville," "Otello," "Tristan et Isolde," "Les Méteorites," and "Ernani" in one each; "André Chénier," in four; "Mignon," in two; "Tannhäuser," in two; "Tria" in two; "Fedora" in five, and there are people who think that the opera list in America keeps us in touch with the musical world.

The long-talked-of edition of the "Fitzwilliam Virginal Book," edited from the original manuscript by J. A. Fuller-Maitland and W. Barclay Squire in two volumes, Breitkopf & Härtel is now published. This is the famous "Queen Elizabeth's Virginal Book," which everyone knows of, and nobody has been able to study, because, aside from its unget-at-able-ness, the notation had to be deciphered. The book is first mentioned in 1749 (at which time it was in Dr. Pepusch's possession) in Ward's "Lives of the Great Masters." Pepusch died in 1762, and at the sale of his effects, in 1762, it was bought for ten guineas by Robert Bremner, from whom it passed to Lord Fitzwilliam, in whose possession it was in 1783. The book is a copy of a collection of mss. of widely different dates by an unknown hand. It is a treasure of English music of a period when English instrumental music was the finest in the world. The present edition is dedicated to Queen Victoria.

PRIZE-ESSAY COMPETITION.

EXTENDED ONE MONTH, TO APRIL 1st.

THE ETUDE offers four prizes for essays, as follows:

First Prize.....	\$25.00
Second Prize.....	20.00
Third Prize.....	15.00
Fourth Prize.....	10.00

The conditions governing competitors are very simple.

Write on one side of paper only, and typewritten if possible.

Place your name and address on the article, and mark it for "Prize Competition," and address THE ETUDE, 1708 Chestnut Street, Philadelphia.

A contestant may enter more than one essay. The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the journal. Stories, historical matter, or articles in praise of the power of music are not desirable as topics that are vital to the teacher's work.

Competition is open to all.

The close is postponed from March 1st to April 1, 1900.

AN APT ILLUSTRATION

ROBERT D. BRAINE

Of course, there are those who seemingly scorn the acquisition of money as a primary motive, and are instead hunting for fame; but these are either deceiving themselves regarding their ultimate purpose or they have an inordinately developed bump of vanity.

[illegible]

STRAUSS AND MASCAGNI

It is interesting to know that Meyer-Oberstlehn's new opera, "Die Hauben-Krieg," has been accepted by Fossart, the Intendant of the Munich Court Theatre. The fact that this opera is strictly comic, not unlike Wagner's "Meistersinger," is none the less a-
inspiring to the pupils of the Würtzburg Music School, whom no power on earth could convince that the
cowling pedagogue of the counterpoint and harmony
classes could ever relax into a smile, or, engrossed
with a scene from the "Hauben-Krieg," could have
found the piano with the terrific earnestness of a
beethoven or shriek in delight at some comic by-play
of his opera with the unconscious abandon of an
Artemus Ward.

A SIXTY-MINUTE LESSON

EVA G. HIGGINS

This particular pupil had a habit of taking pauses for herself, by utterly refusing to answer me, or to play with the exercise, but with averted head, maintaining a stubborn silence. When I found I couldn't induce her to obey me, an appeal to her mother that we were "wasting time" readily accomplished what had failed.

The pupil invariably replies that he would think that the clerk was crazy, and that he would notify the proprietor of the store that he had an idiot in his employ, at the same time refusing the goods and change. I then call the attention of the pupil who will not count to the fact that he is every bit as foolish as the clerk when he tries to learn a complicated piece of music without counting, after having carelessly studied out the time division of the various bars. The illustration rarely fails to have a deep effect, for if you once succeed in convincing a pupil of his own stupidity in his own mind, he ceases to sin in the same way a second time.

HOME NOTES

THE enrollment of students in the Conservatory of Music of the Lutheran Ladies' Seminary, Red Wing, Minn., is nearly double that of last year. A separate building for the conservatory will be erected during the coming year.

On January 27th a portion of the pupils of the Conservatory of Music of Doane College, Crete, Neb., gave a recital which was very entertaining and showed that excellent work is being done in the conservatory. Mr. Young Anderson is director.

MR. T. H. FILLMORE's eighteenth recital was given on February 7th, by Miss Ethel Dew, assisted by Miss Lydia Meyst.

THE Euterpe Club, of Kansas City, Mo., announces a lecture-song recital, given by Mr. William Shakespeare, of London, on February 13th.

THE sudden death of Lyman W. Wheeler, of Columbus, Ohio, was a great shock to his very large circle of friends. He was a leading tenor soloist and teacher and a member of the faculty of the New England Conservatory of Music.

THE Liebling Amateurs, assisted by Miss Edith Kramer, gave a concert at Kimball Rehearsal Hall, on February 10th.

Mrs. R. B. RANIER entertained the Ladies' Musical Society of Independence, Iowa, at their last regular meeting. An interesting program was presented.

Miss EDITH L. WINN, who has been a successful violin soloist and teacher, will open a studio in Boston shortly. Miss Winn has delivered many talks on Germany and music-life abroad, and has also fitted herself for the special line of violin lecture-recitals.

A RECITAL was given by Mrs. E. H. Merrill and Miss Florence Warhurst, on February 5th, followed by a second on February 10th.

A RECITAL was given by Paderewski in Music Hall, Troy, N. Y., on January 18th.

THE pupils of Miss Gleim, Tacoma, Wash., gave a piano recital on the evening of December 2d.

ALEXANDER McARTHUR, the versatile and brilliant novelist, contributes to the new *Pictorial Review* the first chapters of a novel, the title of which is "Princesses."

THE 1899-1900 program of the Chaminade Musical Club, Jacksonville, Ill., of which Mrs. V. B. Vasey, is president, is at hand. The subject of this year's study is "Music in Germany." In addition to the program at each meeting each member is expected to respond, at roll call, with a current musical item, a feature which adds interest to the meetings.

THE new Leefson-Hille Conservatory, of Philadelphia, gave its first pupils' concert on the evening of February 3d at Musical Fund Hall. A large, appreciative audience enjoyed the artistic rendering of the program. The assisting orchestra was composed exclusively of pupils of the school. Mr. Maurits Leefson, the director and well-known piano virtuoso, also kindly assisted at the annual concert given by the Octave Club, of Philadelphia.

ST. CECILIA.



ST. CECILIA. (Duke Dalm.)

ST. CECILIA.

ST. CECILIA, the patron of church music, suffered martyrdom at Rome under Alexander Severus about the year 259 A.D., although the date of her death has been variously placed by historians as occurring as early as A.D. 176 and 180, and placing the event in Sicily during the reign of Marcus Aurelius. Certain it is, however, that she lived at Rome, was of noble birth, and suffered her fate from the hands of pagan soldiers for refusing to forswear her vows made to Christianity.

Her life, as it is reflected from the deep twilight of history and viewed by the intelligent curiosity of today, leaves little to be desired in the way of sweetness and purity of enthusiasm or greatness of sentiment and romantic interest. Reared in the bosom of a family actuated toward the highest expressions of culture by an earnest belief in the teachings of Paul of Tarsus, St. Cecilia early manifested a holy ardor for the religion of her parents, and subsequently resolved to dedicate herself to the service of her chosen faith.

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richly appared. That she was a singer or player of any instrument has never been proved. Yet influencing, as she did, to a very great extent, the age in which she lived, it is not at all to be wondered at that her youth, beauty, and inspired martyrdom have consecrated her for all time. Nor is it the less illogical to associate her memory with the sweetest and most powerful of all arts: music.

WHAT ST. CECILIA REPRESENTS IN MUSIC.

BY W. J. BALTZELL.

THE Greek mythology represented music by one of the Muses, giving it a special divinity in accordance with their custom. As we know, the Christian church in its early days followed many of the customs of the various people who came into connection with the new faith. It is a natural parallel that the early Christian church should assign a patron saint to music; in this case, the special province being ecclesiastical music. So we have, as a parallel to the Muse, St. Cecilia, the patron saint of church music.



ST. CECILIA. (Relief by Donatello.)

As may be learned from the sketch of St. Cecilia in the preceding column, the Christians of her time were subject to the severest persecutions. Such conditions prevented the development of an artistic church song. Meetings were held in the catacombs and other obscure places which could not be permanently fitted up with the instrumental support often developed.

The music of the early church was a rather heterogeneous mass taken from various sources. Those members who were Jewish by birth must naturally have used the songs they learned in their own land. Those who were of Grecian birth and lived in Greece adapted Greek songs to their needs, and the Roman Christians used the songs to which they were accustomed. The antiphonal, and since all esteemed it a privilege to assist in the service, the music must have been within the capacity of the least skilled among them. There being no simple means of notation, the songs were transmitted from generation to generation by oral tradition only.

The music of the early Christians must have been purely vocal, since the members of that faith regarded the use of instruments as the mark of pagan instincts.

The feasts of Bacchus and Venus were marked with all manner of vicious customs and instrumental music used to heighten the frenzies into which the participants worked themselves.

Thus we may see that St. Cecilia could not have known a very artistic church song. It was not until after the conversion of Constantine, about a hundred years later, that the church was no longer compelled to worship secretly, and that schools were established. The character of St. Cecilia and her acceptance as the patron saint of music may be taken to imply beauty and purity in music. We know of the vows she made, and how inviolate she lived and died, and here we may also read the obligation laid upon us to preserve our art pure and spotless from all vulgarity and cheapening.

At this day there is much need for the public to study and to heed this lesson of our duty to seek only the purest and best that music can be to us. Just as in the days when St. Cecilia lived, the dissolute followers of the pagan divinities used music to make attractive their lascivious and wanton revels; so to-day many of those who purvey for the great public appeal to the coarser tastes and never neglect to make a strong showing of the musical attractions they have to offer. It is for those who are earnestly devoted to the art to keep up the loftier, purer aims which music deserves. Taste is a matter of ideal, and low ideals can never develop a high and a refined taste. Musicians can well afford to preach and to practice the doctrine of a pure and a refined musical training, and to resist, with all their powers, the encroachment of the common and vulgar in music.

We may never be called upon to make the extreme sacrifice that St. Cecilia made, yet there will be times in our lives when we may be obliged to sacrifice some dearly-loved methods, some warmly cherished hopes, and submit to misjudgment rather than shate one jot of our advocacy of the purest and best music, and our reward is certain. Even if some of our neighbors, and even some of our professional brethren and sisters, laugh at us for our sturdy upholding of the standard of purity in music, even if they seem to be gaining in popularity at our expense, the tide will turn. People respect the man who sticks to his views, especially when his views are the true ones.

Let those who seek a popularity based on a low standard have all they can gain. Our aim shall be to work unceasingly to spread a love for all that is good in music and to increase the earnest cultivation of the highest and best that music can be to us and can give to us.

ST. CECILIA IN ART AND POETRY.

BY REV. H. T. HENRY.



CECILIA. (St. and St. Vincent.)

neither poetry nor painting, from the earliest times down even to the fifteenth century, surrounded her

WHAT St. Cecilia represents in music is adequately defined by her symbolism in the kindred arts of painting and poetry. This symbolism is not like so many others—a fiction founded on fact, but rather a fact founded on fiction. The fact stares us in the face from the pages of Dryden and Pope and from the canvases of Raphael and Delacroix. These poets and painters are but typical of the vast symbolic homage rendered to the saint as the patron of music. But this universal homage is founded on the fiction that the saint was an instrumental musician or, at least, a singer. It is interesting, however, to know that

with any musical paraphernalia. This omission is not a negative one—the arts dedicated their highest reaches to the celebration of her memory. The martyrologies refer to her simply as "sancta Cecilia, virgo"; Pope St. Damasus, in the fourth century, composed long epigrams in hexameters in her honor; for her former abode, which in the fifth century had become a cardinalian basilica, the Roman church assigned to a special mass certain texts which could easily, and should naturally, have assumed a musical coloring appropriate to her (supposed) patronage of music; the "Acts" of the saint, as we now have them, date back to the fifth century; the sixth century is represented by the series of mosaics in the basilica of St. Apollinaris, at Ravenna, Cecilia being placed among the twenty-five martyrs there commemorated—and so we come down to the thirteenth century, and meet an elaborate fresco of the basilica of the saint at Rome, in which she is painted simply as a richly-clad maiden. In another mosaic in the apse of the same church the saint appears in a cloak and robe of gold, holds in her hands a crown with double circlets of pearls, and stands beside a heavily-fruited palm-tree. No musical symbolism is thought of by the Byzantine mosaicist. I have omitted mention of some other paintings of the twelfth and thirteenth centuries, and shall also pass over quickly to the fifteenth century—a great one for art, and displaying the beginnings of the musical cultus—or, rather, the musical symbolism—which every succeeding age has copied and emphasized so thoroughly as to have associated the saint, in our minds, almost exclusively with her (supposed) patronage of music. But even in that century we find John of Niesole painting her on a reliquary merely with the palm-branch symbol of a martyr's victory. His contemporary, however, Van Eyck, introduces the musical feature, an organ. From that time to our own day, this or some equivalent musical instrument has been esteemed a necessity in any pictorial representation of the virgin-martyr. There has arisen a tradition, universally held now by art-masters, that St. Cecilia was either an instrumental musician or at least a singer. That she was not, cannot, of course, be asserted; but, that she was, cannot be proved. It is very likely, however, that the artistic representations derived their authority from a misunderstood text incorporated in her "office" in the breviary from the "Acts" of her martyrdom. This text runs: *Constantinus organis, Cecilia virgo in corde suo soli Domino decantabat*. . . . The Marquis of Bute's breviary translates thus: "The musi-



ST. CECILIA WITH THE ANGELS. (H. Eusebius.)



ST. CECILIA AND ST. VALENTINE.

cians played, and the maiden Cecily sang in her heart unto the Lord alone. . . ." St. Cecilia had vowed her celibacy to the Lord; but she is forced to marry. The scene, therefore, pictures the musicians rehearsing the *epithalamium*, while Cecilia, recalling her vow, attempts to shut out the clamor of earthly instruments and voices, by joining in spirit the celestial choirs and singing in her heart to the Lord, whose grace shall enable her to be mistress forever of her maiden modesty. This text has been misunderstood, as I have just said, because it appears in the breviary without the context of the Acts to explain who the musicians were. The church, however, has continued a long tradition of celebrating her festival with elaborate musical ceremonies, not relying on a misinterpreted text, but on that part of the text which represents Cecilia as joining in the celestial harmonies. The music of earth is forgotten, and that alone of the

heavens is heard. Angels and their shawms and psalteries and timbrels perform that higher concert spiritual in which Cecilia joined in *corde suo*—"in her heart." And this interpretation it is which has made the saint the patron—not of music in general—but of church-music; that is, the music dedicated to angelic texts and symphonies. In the masterpieces of the greatest artists she is placed before us as the queen—not so much of *terrestrial*, as of *celestial* harmony. The word "organum" has misled many artists into the supposition that organ, as we know them, were the instruments of the "Acts." The word, however, means an instrument for any kind of work, musical or other; and, when applied in a musical sense, means any kind of instrument. Dryden, in his two masterly odes, has thus misinterpreted the word and the text as well. In his "Song for St. Cecilia's Day, 1687," he institutes a comparison between the modern organ and the other musical instruments:

"But bright Cecilia raised the wonder higher:
When, to her organ, vocal breath was given."
In his "Alexander's Feast" he repeats the mistake:
"At last divine Cecilia came,
Inventress of the vocal frame:
The sweet enthusiast . . ."

Pope also, in his "Ode on St. Cecilia's Day, 1708," associates the organ exclusively with St. Cecilia. Music, he declares, can do wondrous things to earthly passion; but its climax occurs in its power to "ante-date the bliss above":

"This the divine Cecilia found,
And to her Maker's praise confined the sound."

In art and poetry, therefore, the special province of the saint is her patronage of sacred music. In the closing verses of their three grand odes, both Dryden and Pope assert the superiority of this music over that of earthly sentiment or passion. Like the musicians of the court of Pharaoh, with their incantations and black arts, Timotheus symbolizes the marvels wrought by earthly melody—marvels great, indeed, but inferior to those wrought by the staff of Aaron when enforced by the grace of the Almighty, and inferior to those similarly wrought by the art of Cecilia, when re-enforced by the same sustaining Power:

"Let old Timotheus yield the prize,
Or both divide the crown;
He raised a mortal to the skies,
She drew an angel down."

And in his previous ode Dryden urges the same moral:

"When to her organ vocal breath was given."

And Pope still repeats the example set by Dryden:

"Of Orpheus now no more let poets tell;
To bright Cecilia greater power is given;
His numbers raised a shade from hell,
Hers lift the soul to heaven."

This, then, is what "St. Cecilia represents in music"; namely, the superior prerogative of sacred music. The symbolism is, as I have said, a fact; the tradition on which it is founded is a fiction. The justification of the tradition formed by poets and painters lies in a higher appreciation of the province of sacred music. The attempt should never be out of the hopes of a composer worthy to celebrate the glory and praise of the archetypal harmonist—the fundamental triad of all the harmonies of Nature and grace—the triune God.

THE APOTHEOSIS OF ST. CECILIA.

BY FANNY MORRIS SMITH.

AMONG the saints of the poet's calendar none is more universally sung than St. Cecilia, her church and academy in Rome still attest her graves. She is the only saint in England, except St. George, that has entered into English literature and art as a formative element. France and Germany are full of societies named in her honor, and celebrating her praise on her own particular day, November 22d. As a saint little is known of her history, and that little is much disputed.

The church built over Cecilia's house has been perpetuated in a series of edicts until to-day, but the name of Cecilia does not appear in the list of Roman martyrs during the third century. To remedy this, Cecilia's martyrdom has been referred to Sicily, between A.D. 176 and 180; but this is not as well supported as the former version.

Pope Symeonius, A.D. 496, mentions the Roman church which was rebuilt in 824 by Paschal, who was informed by the saint in a dream where to find her body. He exhorted it and those of Valerianus Tiburtinus, and Marcellian and nine hundred maidens and deposited them all in the new church, as objects of worship. In 1301 Cardinal Sfondrati, nephew of Gregory XIV, again rebuilt the edifice, from which church he derived his title of cardinal; a dignity still represented in the Roman College of Cardinals. In all this time no hint of Cecilia's future career as tenth muse appears.

She is made to speak of a guardian angel who forbids her marriage in Chaucer's poem; but she does not sing much less play the organ, and for the excellent reason that there were no organs in A.D. 1200. The little manual attached to a few pipes and played with our hand, with Van Eyck and his contemporaries represent her as a protection of the centuries immediately preceding the Renaissance.

The musical character of Cecilia must be sought elsewhere in the survival of pre-Christian popular customs.

When Europe was Christianized it was a comparatively easy task to persuade the population to accept the Christian dogmas; the thing that proved impossible was to eradicate the system of holidays, merry-making, and pageantry that the earlier religion had grouped about the solar myths. These popular superstitions persisted in; under what name did not matter, so

that the festivals were preserved. It is to the survival of old customs among the Celtic races that we must search for the origin of Cecilia's musical character, for about the middle of the sixteenth century, it appeared that in France, in Scotland, in England, singing competitions were universally held on November 22d, which happened to be Cecilia's Day. This was, to say the popular custom, which had persisted unnoted for centuries with the development of music, suddenly came to the surface in countries widely separated in government, language, and manners.

St. Cecilia did not obtain her recognition without a struggle. The very first record of her association with music shows that a certain saint in Louvain, in 1502, thought of naming itself after St. Job, but the local magistrate decided in favor of St. Cecilia. The earliest

Nothing strange appears in the festival of Yvreaux, therefore. The church preceded the original feast by mass, and then adopted it thus regenerated into her own ritual. The poetry is that, in the final edition of a special music day, the 22d of November should have been selected, and this could, I believe, be traced to an antecedent habit of holding trials of skill in music on that date.

Welsh and Celtic nations generally delighted in such trials of skill, and Wales held, and still holds, them annually. Such music festivals were held all over Europe wherever Celtic minstrelsy penetrated, and where did it not?

But as to the historical connection with Cecilia herself, the founding of the *Academia St. Cecilia*, at Rome, by Palestrina, may have been the turning-point.

The Guild of Minstrels in France was not under the patronage of Cecilia, but of St. Julien. The "Society of Artist Musicians" at Paris, about the middle of the sixteenth century, had a custom of having a high mass performed at St. Eustache on St. Cecilia's Day, for which occasion Adolph Adam, Niedermeyer, Dietrich, Gonnard, and Ambroise Thomas wrote masses.

Ireland, Scotland, Germany, and Italy have also held such celebrations. Spohr composed a hymn to St. Cecilia, and so did Moritz Hauptmann. The participation in the Cecilia cult of the most highly educated class of musicians in each of these countries points to an aristocratic origin of the Cecilia program; in every case a great musical occasion was attempted, precisely as in Wales to-day.

St. Cecilia's Day did not dawn in England until nearly the end of the seventeenth century. The first series of annual celebrations known to have been held there was initiated in 1683, in London, by the Musical Society. After divine service, usually attended at St. Bride's Church, which included a choral service and anthem with orchestral accompaniment often composed for the occasion and performed by a large body of musicians, the company adjourned to another place, usually St. Paul's Hall, where an ode in praise of music, written and composed for the occasion, was performed, after which the company sat down to a feast.

The fine ode by Dryden is the first of the noble literature to the Christian Muse which England has raised. Shadwell, Congreve, d'Urbey, Addison, and Pope are among her poets; while Purcell, Blow, Dringhi, Clarke, Hindel, Popson, and Boyce have set odes for these festivals.

The Cecilia odes in turn have given rise to that fine series of hymns and descriptive musical poems in which English literature is so astonishingly rich. The

English poetry on music is so much finer than contemporary English music itself that it seems to have been fed on yearning. The Cecilia literature of England was noble, pure, and of most delicate insight. English literature of music is not necessarily Greek, but the literature of St. Cecilia herself was thoroughly classical, and sprang directly from the diction of Greek and Latin studies. The poets that cultivated her fame most assiduously, like Dryden, Addison, and Pope, were the leaders in the classical school. The appearance of the saint on Italian canvas arose from similar conditions of mind—she is the product of the Italian Renaissance, and the poet-artists who gave her visible form were saturated through and through with Greek learning and Greek art.

To the Italian artist, as to the English poet, Cecilia was the muse of music, the heavenly maid. On in-

vention, apostrophe, and qualifications she occupies the position upon Olympus which none of the original nine filled, because the art she personifies was not created in their day. Cecilia and modern music emerged together from the dark ages—the one art and its personification developed under Christianity and fostered by civilization.

Meanwhile, while English poets were defining her sphere, the fine arts on the Continent were painting her portrait and crystallizing her character.

Van Eyck was content to paint her with her hand on



ST. CECILIA. (Paul Delnoche.)

her organ; Rubens endowed her with the lineaments of his wife, and summoned a troop of Amors to attend her melody. Domenichino paints a girl, passionate and high wrought, whose song is not hushed, but accompanied by a very stylish Amor, playing the flute.

Carlo Dolce omitted the cherub, intent on the beauty of his subjects, while Raphael, on the other hand, drew a woman who, in despair at imitating the heavenly choir on which her eyes are fixed, has broken the favorite musical instruments of her day at her feet. This Cecilia, the transcendentalist, is the genius of modern art, and in drawing her thus Raphael's insight was prophetic, for Raphael stood at the point where modern music in its newly created forms of opera, oratorio, and instrumental music had just entered the phase of development which has proceeded unbroken till to-day. From Raphael till the year 1900 painters have gone on endowing their feeling for music with human form; the musical atmosphere in which a few Scheffer lived brought out his superb saint, earnest, wrapt, beautiful; the irrelevant art of the century just closed has produced such vanities as the work of La Lyre. German art has reproduced a series of *Neue Frauen*, seated at musical instruments and gazing at their chubby offspring, who depend from the ceilings; all swing content and pretty. There are even dramatic Cecilias perched high on organ stools, playing modern pipe organs to wrapped hearers: the apotheosis of the concert artist. But when all is said and done the small part that woman and saint have really had in the development of the art of music is painfully apparent. They have been the ostensible inspiration, to be sure; but they have not been inspired. They have not created, they have only listened and admired.

Still the question remains: is St. Cecilia's art in any way different because she has been erected as its patronesses? We must candidly answer: No. But to the converse proportion, is it because the art of music is pryer, nobler, and more sympathetic than any pagan art, even the highest, ever was or could be, that it has won a woman and a saint to be its patroness? We answer: Yes. And the strongest difference between modern music and pagan art is the reason why

Cecilia is the muse at all; not because of her sex, but because of her saintliness. She typifies the great truth that modern art, rooted as it undoubtedly is and is, in the great fact of sex, yet passes out of sex into a play of emotion that covers the whole field of life and of religion, and women set free by the same ennobling devotion begin to make their way into the arts and callings so long closed to them.

Perhaps the folk-lore society can point out exactly the astronomical event this of Cecilia's cult has obliterated. But in oblitterating it her tradition has been making for the day of women—women doing their work in the world on even terms, in honor, freedom, and amplitude of power.

TO THE WOULD-BE MUSICIAN.

BY HARVEY WICKHAM.

I AM in receipt of a letter from the Editor of THE ETUDE asking for an expression of opinion regarding the necessary qualifications for a musical career. I would not like to advise anyone to undertake the study of music with the profession in view, for it seems to me that a student so undetermined and unenthusiastic as to wait for advice of the kind would be disqualified for success in advance. To follow art for a livelihood means the encountering of many privations and the traveling of many a rough piece of road; and inward impulse, an overmastering leaning toward it, is absolutely necessary if the individual is ever to acquire himself with credit or find the pursuit of the muses and the pursuit of happiness interchangeable expressions. If you can fancy yourself contented in any other walk in life, do not, my dear young musician, become a professional or ever hope to become an artist. If the call is in uncertain tones do not heed it, for the musician's life (save to those of a certain mental and physical nature) is, of all lives, most miserable.

But what are the elements of this nature, you ask, and how may it be recognized when found?

First, I would put a certain intellectual alertness, a quickness of perception, an ability to take in the salient features of anything at a glance. It is manifest in the natural sight-reader. The inability to learn easily to read at sight is a bad sign. It indicates that the pupil cannot grasp the outlines unless he can comprehend the details of musical phrases. In the practical life of the artist there come many occasions where he must save himself in an emergency. He does. He must save his voice from breaking when compelled to sing with that treacherous "frog" in the throat. He must play serenely on when his memory lets slip a passage, or a strange piano develops unpleasant peculiarities. He must improvise without a false progression when a well-down stick in the organ and introduces an unexpected organ-point in the treble. He must conform to all manner of idiosyncrasies if he accompanies a vocalist. He must arrange for any combination of voices or instruments, any composition, at any moment, under the most disquieting circumstances. He would be a good conductor; and he must find some way of thrilling the program and holding the concert, no matter who fails him at the eleventh hour. While the composer is called upon to see the way out of the most intricate mazes of harmony so smoothly that the critic will fondly imagine that no knotty spot ever existed. This is but a brief summary of what a musician, even of ordinary standing is called upon to perform, and I have made no reference to the multitudinous duties of the teacher, for they would require an essay all by themselves.

Now, will anyone tell me that any child but a clever one can earn his honest salt in the profession? To become a charlatan is easier, the main thing needed being an abundance of a compound metal resembling gold in appearance but much cheaper to produce. But

fortunately, though society is preyed upon continually by a horde of fakes, the day of any individual fake is short, and, if you pass by where you saw him flourish a year ago, let his place is nowhere to be found.

I fancy that some one objects that I have put superficial cleverness at the head of my list of qualifications, and put a premium upon slovenly, lying, conscienceless work of all kinds. But not so fast, Sir Critic. That is but one side to the medal. Let us examine the other.

Superficiality, if it means the ability to see the important when circumstances forbid the seeing of the important and the unimportant, is a prime requisite in the aspirant for artistic honors. The player who skims, who simplifies at sight, who plays by ear, may be a very different subject for the teacher. He may take words of patience, oceans of tact, and any amount of firmness to hind such a one down to the drogery of painstaking practice. But, the feat once accomplished, the chances of a successful, and often a very successful outcome are good. The patient plodder, on the other hand, makes the most docile of pupils. It isn't necessary to tell him anything twice, if it lies within the reach of application without inspiration. He is calm to the preceptor's heart, and one likes to have him come into the studio, for he brings the promise of a restful half-hour. But what is he but a complicated machine? If he strikes a single wrong key will he not break down? Did anyone ever give to his playing that most necessary of all qualities, *fancy*? Is there ever any natural pulse to his rhythm? I pity these industrious, heavy-headed, ambitious artisans. They often achieve commercial success by sheer force of their business ability; but they could achieve that in so much more abundant measure in some other direction that I could never advise one of them to undertake music as a life-work.

A good ear, a sound constitution, a patience which curbs the headlong impulse till it travels at a preconcerted gait—these and hosts of other things are too obvious in this connection for more than passing mention. And to them might be added all other elements which contribute to success in any business—but have I not said enough concerning the qualifications which the would-be artist will find it difficult to do without?

"DON'T" PRIZE.

THE contest for the three best sets of "Don'ts" closes March 1, 1900. The decision of the judges, announcement, and awarding of the prizes will be made during this month, and the successful ones published in the April issue.

"Music must take rank as the finest of the fine arts—as the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of music which is becoming one of the characteristics of our age."—Herbert Spencer.

It is an unfortunate fact that after a certain age talent degenerates instead of progresses: Father Time is more cruel than picture-books represent him to be; he not only whitens hair and plants wrinkles, but he destroys nerve and brain tissue, and perches on the tombstone of decayed talent as well as over the grave of lifeless flesh. Of all artists, says *Musical News*, the musical interpreter is treated most cruelly by Time, and of all artists the musical interpreter is most ignorant of this fact. The singer has yet to be discovered who is willing to admit that her days of usefulness are over; the human nightingale grows old still sings to the stars, and, deaf to her owl-screaming, still dreams of the days of her youth and her triumphs, living on her past reputation and not upon her present merits.

Violin Department.

Conducted by
GEORGE LEHMANN.

TECHNIC IN
GENERAL.

BEFORE taking up the subject of technique (in the next issue of THE ETUDE), let us first get rid of the idea that violin technique is confined to that particular work which the left hand is called upon to perform. Musically speaking, technique is "all that relates to the mechanical part of vocal or instrumental performance." It is the sum-total—the grand result—of purely mechanical effort. Thus, in violin-playing there is necessarily a left and right-hand technique, either one of which would prove utterly useless if unaccompanied by the other. The student, therefore, who subordinates the work of the right arm, devoting his time and effort chiefly to the acquirement of digital skill, labors in a field absolutely barren of artistic possibilities. Yet, there exists, to-day, wide-spread ignorance of this fact; and the experienced pedagogue finds everywhere in the student-world an unhealthy striving after left-hand technique—a striving which neither recognizes the subtle difficulties of wrist-technique nor seeks to place the work of the right arm on a plane of importance equal or superior to that of the left hand.

This misapprehension of the higher needs for good bowing may be due, in part, to the superficial treatment which the subject too generally receives; but the truer source of ignorance and misunderstanding of this question is easily traced to the tangibility of the latter's work to all work of the left-hand—to the latter's more apparent requirements of technical achievements. In other words, the young violinist, from the very beginning of his studies, and because of the nature of the various demands which are necessarily upon the left hand, easily concludes that the left hand performs all actual technical work; and that the bow is employed for the chief (if not the sole) purpose of setting the strings in vibration. Sooner or later he discovers the charm and difficulty of an almost endless variety of bowings; but this does not seem materially to increase his appreciation of the true substance to artistic achievement. Often, perplexed by his inability to reproduce that which he so clearly conceives, he attributes his inefficiency to some undiscovered weakness of the left hand. Groping blindly and in the wrong direction to ascertain what the precise nature and degree of such difficulty, his efforts and experiments are necessarily fruitless. Only after he has arrived at a fair appreciation of the serious import of right-arm technique does he truly begin to expand his art. Only then does he begin to assail the numerous technical problems that confront him daily, with fruitful vigor and intelligence. Then and then only does technique attain for him broader and nobler usefulness, and, in its completeness and higher meaning, enable him to achieve something worthy the name of art.

QUESTION
ANSWERED.

OUR correspondent who wishes to be advised on the question of supplementary work in connection with "Henning's Method" has made a request not easily complied with except on the broadest possible basis of suggestion. "Henning's Method," like many works of similar character and purpose, is merely an instructive book to be utilized as a guide and a help to the beginner. It can hardly be considered as aiming at anything higher than a mere initiation into

the early mysteries of violin-playing. Like all other methods, it calls for no special supplementary studies, the question of logical progression depending entirely upon the degree of proficiency attained through the study of the method itself. Then, too, the conscientious teacher will always take into consideration the pupil's talent and temperament. If, indeed, unmistakable indications of such qualities have manifested themselves at so early a period of his studies.

Brief, melodious studies and pieces should naturally follow the study of any method. Of the former, F. Hermann's "One Hundred Etudes" and Hans Sitt's studies in the first position can heartily be recommended for the majority of students. Among the easy and (for pedagogical purposes) admirably written pieces in the lower positions, I would mention the original pieces by Charles Dancla, published in "Suites"; the "Bluettes," by Leopold Dancla; the easy pieces by Hans Sitt; Gustave Hollander's opus 48; de Beriot's "Italian Melodies," etc.

SELECTION OF
PIECES.

TO the foregoing suggestions may be added a word of advice which should interest all those engaged in teaching the young. Too often, in the selection of easy pieces for the young and inexperienced pupil, the mistake is made of choosing compositions for their musical attractiveness rather than for their violinistic worth. That is, the pieces chosen have been written by men who have no intimate or practical knowledge of the instrument, and who, consequently, have not taken into consideration the educational value of their compositions. Instrumental speaking, such pieces are not sufficiently helpful to the young student. He requires the far-seeing aid of the violinist-composer—the practical player of the instrument—who is wide and varied experience enables him to combine what is pleasing with what is instructive. Through many of the compositions written by well-known French violinists have little to recommend them from the stand-point of musical worth, but they contain, in proper form, the true elements of technique, and are thus invaluable to the student who endeavors to master their contents.

In conjunction with this subject, it would be well to dwell, for a moment, on the indivisibility of encouraging young pupils to play a great deal in the upper positions. This is a very grave, but common, error among teachers who are anxious to exploit ambitious pupils. Such lack of wisdom or conscientiousness often has serious results in after years, inasmuch as the struggling, but incompetent, pupil develops faulty intonation in his strenuous efforts to accomplish what is really beyond him—at least beyond him from the view-point of a natural and healthy growth.

Special advice on such a subject is, naturally, out of the question, for the needs of one pupil will not fit the needs of another, and the really gifted pupil accomplishes with the utmost ease that which the untalented struggle for in vain. But a safe, general rule is assuredly that of confining the pupil's work to the positions during the first two years of his studies. Such a course cannot fail to add strength to the hand, and surety as well as delicacy of touch to the fingers.

OLD VIOLIN.

RECENTLY a gentleman informed me that his little son Nicholas Amati violin, genuine beyond any possibility of a doubt. When I questioned him as to its state of preservation, his face lit up with pride and pleasure, and he answered, "Why, my dear sir, that fiddle was once sat upon, broken into more than two hundred small pieces, and afterward so beautifully repaired for to-day it is a better instrument than it was before."

It was obvious that this instrument was highly prized, not so much because it was a genuine (I think) Nicholas Amati, but rather because it had had the extraordinary experience of having been broken into

more than two hundred small pieces, all of which had been so cunningly put together again as greatly to enhance its tone and commercial value.

Now, the gentleman in question is exceedingly intelligent in most matters, and his naive enthusiasm implicitly disposed of the possibility of deliberate misrepresentation. That he is but one of many who fall into all kinds of erroneous theories regarding the true worth of a violin it is almost needless to emphasize or dwell upon. But it is worthy of note and comment that, among the numerous, wide-spread fallacies concerning the natural and artificial processes of improving a violin, the aforementioned delusion is quite as general, to-day, as it was many years ago among amateurs—particularly in the United States.

An instrument of the viol family may have had a very old and checked career, and still have to tell its tale in accents tender and clear. It may have suffered all the caprices of varying and unkind climates, yet, one hundred and fifty years after its birth, stand out in bold relief against the creations of the present day. Its erstwhile lovely cheeks may have lost the tender bloom of youth—its back, once so straight and strong, may be weak with age, or scarred by ruthless hands and accident; and yet its voice may have the strength and sublimity that characterized its early life.

But imagine a decrepit old Nicholas Amati whose anatomy has been shattered into several hundred small, unmeaning pieces; imagine all its arteries opened, its vital organs crushed and torn and bleeding; imagine a man of common clay reforming such a delicate structure and breathing into its lifeless shape a soul as grand and beautiful as that which once had fled!

No; the proposition is absurd—impossible. A fiddle is capable of enduring much more than a human being. A Cremonese master may have run the gamut of vicissitudes and tribulations, yet speak to the present generation in a voice both noble and eloquent. But wreck its almost human frame—open its mysterious veins, and its soul will depart, to return nevermore.

THE *cibiro*, more perhaps than any other forms of violin-playing, excites the ambition of youthful players, and seems to represent to them the very pinnacle of musical joy and aspiration. This oscillation of the finger is to them a constant delight, and until they can produce a tone exactly resembling in some degree the results of a good *cibiro*, their happiness is incomplete, and violin-playing is devoid of all charm and elegance. That the *cibiro* is a peculiar and, often, dangerous accomplishment, no one knows better than the teacher who so frequently falls victim to it. It is a serious impediment in the development of a healthy and beautiful tone. Often it is advisable, if not absolutely necessary, entirely to eliminate the *cibiro* from the pupil's work; for not only may it mar, but actually destroy, a performance of otherwise admirable.

Few violinists, indeed, can remember their earliest acquaintance with the *cibiro*. It is, perhaps, no exaggeration to say that, in most cases, the *cibiro* is an unconscious acquisition. At any rate, it is taught but rarely, as little need exists for pedagogical assistance. The average pupil is so delighted with that wavering and intensified tone that he requires no urging to make the first awkward experiments that precede the acquirement of the *cibiro*. These early and eager attempts soon form into a very strong habit which, more often, the teacher finds imperative to repress rather than encourage.

Before attempting to teach the *cibiro*, all pupils should learn its true mission and possibilities. It is a general misconception among inexperienced players that the *cibiro* is the chief mechanical means of beautifying tone. This accounts, perhaps, for the unbecomingly frequent display in acquiring it. In reality, the causing of a *cibiro* lends additional warmth to the tone by means of the intensifying process of oscillating the finger. In other words, the

cibiro intensifies tone. More than this it cannot accomplish; for beauty and purity of tone-production are easily traced to other causes.

At the beginning, every player may decide for himself which one of the two kinds of *cibiro* he wishes to cultivate—the slow or the rapid *cibiro*. In all probability, the pupil will make no deliberate choice. The rapidity of his *cibiro* may be decided solely by his temperament. But it is well to call attention to the possibility of choice, since two distinctly different kinds of *cibiro* may be employed, each differing very materially from the other in the character of tone which it produces. And it is specially worthy of mention that the mechanical means of producing the one cannot be successfully adopted in producing the other.

Either deliberately or intuitively, most players acquire the rapid *cibiro*. Here, the wavering of the tone is due solely to the effort of the finger. If the *cibiro* be a good one, the tone will gain in warmth and brilliancy. But a *cibiro* of excessive rapidity should always be avoided, inasmuch as it inevitably causes impurity of intonation, and reduces the possibility of cultivating a tone of any great breadth and volume.

The slow *cibiro* is a peculiar accomplishment. Its production is not dependent upon the direct action of finger-effort. The mechanical process may be described as being a delicate swinging to and fro of the whole forearm. The resultant tone contains an element of pathos which is entirely absent in the rapid *cibiro*. Great care required, however, to avoid an extremely slow movement of the forearm. Exaggeration of the slow *cibiro* proves destructive of good tone, and, like the too-rapid *cibiro*, renders perfect intonation absolutely impossible.

Needless to say, the subject under discussion is, like many other questions related to violin-playing, peculiarly opposed to word-analysis. However clearly one may describe a mechanical process of the nature of the *cibiro*, the result must be inadequate as far as a complete comprehension of the subject is concerned. But the question is an interesting, as well as an important one, and accordingly is deserving of attention that is usually bestowed on it by teacher or pupil.

As I have previously stated, the *cibiro* is more or less a natural or unconscious growth with the majority of violinists. Like the *staccato*, it is an irresistible ambition to which every other human activity, musical or otherwise, must eventually succumb. And though, in pedagogical work, it is generally assumed to be an accomplishment which, with little or no apparent effort, a part of the player's technical equipment, it must be obvious that it is deserving of special care and supervision since it easily and frequently degenerates into tone abuse of a quite serious nature.

In the old and original editions of Spohr's concerto, this great violinist carefully indicates just how and when he wishes the player to employ the *cibiro*. He employs the sign

with the utmost conscientiousness, even going so far as to lay down didactic injunctions regarding the exact degree of speed which he desires. If, for instance, he wishes the player to begin the *cibiro* slowly and terminate it more rapidly, he employs the sign

Such restriction and minute measurement applied to an art whose higher forms reject cold method and calculation must, in our day, seem very pedantic, not actually opposed to things artistic. We cannot very well repress a smile when even so great an artist as Spohr seriously attempts to regulate and bring to a systematic human passion a temperamental glow. Indeed, nowadays, such methods applied to artistic violin-playing would hardly meet with sympathetic recognition, but, on the contrary, would excite much opposition or even ridicule. While all good teaching recognizes the necessity of curbing undisciplined or

unbridled achievement, it is hardly compatible with true artistic attainment, coldly and scientifically to prescribe exact proportions for the guidance and expression of musical feeling.

But, after all, a lesson may be learned even from such obviously purely practical matters as the performance of the *cibiro*. Spohr's sole object may have been to guard against excess and misapplication. It is not unreasonable to suppose that a man of Spohr's artistic dimensions knew full well the futility of attempting to accomplish the purely artistic by scientific means. In all probability, he utilized the above *cibiro* sign for reasons of discipline—more to restrain the pupil's ardor and direct his unripe knowledge of tone-beauty than to encourage an artificial or methodical form of expression. And if we can discover any virtue or practical merit in the system of indicating the *cibiro*, we must conclude that it served, at least, the commendable purpose of limiting the use of the *cibiro* to notes of more or less long duration.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case, the WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed in the questions to THE ETUDE. Questions that have no general interest will not receive attention.]

M. D.—Does composition require constant practice? **A.**—Decidedly. Like literary composition, painting, chess, surgery, and every other human activity, musical composition requires constant practice. Composition will invariably grow better the more one practices it, until such time that if they neglect to exercise in musical composition, their ideas will come very sparingly. The source of inspiration will run dry, as

Sister B.—[a] No clue has been found to the title of Beethoven's "Sonata Pathétique," which was given by Beethoven himself. Nottoborn, in the "Neue Beethoveniana," maintains that the *fante* of the sonata was originally written for strings, and was probably intended for the *fante* of the string trio in C minor, opus 9, No. 3. [b] The waltzes mentioned are not to be found in the various catalogues. The names given: "Analis," "Gertrude's Dream," "Japanica," etc., are probably due to the fertile imagination of some publisher. Nottoborn classifies them among spurious compositions.

P. S. K.—Did Brahms ever compose an opera? **A.**—No. Upon Hanslick interrogating him on the subject, he answered: "I would not care to compose in the Wagnerian style and the old classical style would have no success."

L. R.—Jean Louis Dussek, 1761-1812, the friend of Prince Louis of Prussia, was a well-known pianist and composer. Some of his sonatas deserve to be rescued from oblivion. He was the first pianist who placed his instrument sideways upon the platform.

Mrs. G.—In the Chopin "Mazurka," opus 6, containing three notes and chord, the grace note is struck first followed by the chord. The passage is rather exact degree of speed which he desires. If, for instance, he wishes the player to begin the *cibiro* slowly and terminate it more rapidly, he employs the sign

M. L. J.—The ordinary waltz tempo is from dotted half-note = 68 to dotted half-note = 72. In the instance you mention,

dotted half-note = 88, you could not have had thirty bars to a minute unless your metronome was out of order. You must necessarily get about 88 measures to a minute. Mr. Theodore Presser, of Philadelphia, has issued a pamphlet, among the construction and use of the metronome—accompanied by the sale of each instrument.

2. If I understand your question correctly, in a group of two grace notes accompanying another note, the three notes are played separately as three distinct notes.

3. The arpeggio sign placed over a chord horizontally must be a misprint.

4. The *trillo* is an orchestra tune according to the A (philharmonic pitch), given by the oboe.

5. Certain ornaments (agremens) are performed ac-

cording to certain rules. They are subject to various interpretations. Russell's "Ornaments in Music" will be useful in this connection.

C. G.—The most popular opera, according to latest statistics, seems to me "Mignon," by Ambrose Thomas, which revived its whole performance May 13, 1894. "Faust" received 1000 performances during the course of 35 years, in 1893—one year after the death of the composer. Mozart's "Don Giovanni" only received 500 performances during a period of 100 years.

L. G.—The music to "A Midsummer Night's Dream" was written by Mendelssohn. The overture was written at the age of 17, and the other numbers 17 years later. The music to the whole play was composed at the instigation of the King of Prussia. The entire music consists of 13 numbers: overture, scherzo, wedding march, a number for two sopranos and chorus, melodrama, intermezzo, melodrama, notturno, andante, wedding march, allegro comodo, dance, and *fante*.

2. The C, popularly called common time, is not the third letter of the alphabet, as generally supposed, but

is an unharmed semibreve: C .

E. M. D.—The subject of an oratorio is generally based upon some religious motive ("The Messiah," Handel; "Elia," Mendelssohn), whereas in an opera the subject is taken from legendary lore ("Lohengrin," Wagner; "Rienzi," Les Huguenots), or real life ("Cavalleria Rusticana"). Some time ago Rubinstein made a fusion of both oratorio and opera styles in what he called "sacred opera" ("The Messiah," and others), but did not meet with great success. The dramatic characterization is naturally quite different between both types of music.

2. Two notes in the same measure with a slur connecting them are tied.

3. C is equivalent to 2-2 time.

4. In *sh*, the *h* is pronounced like *h* in net and in like in machine. In *Chopin*, the *h* is pronounced like *sh* in *shin*, the *h* is in it and the *h* like in *fire*. 5. The scale of G-flat has six flats. Embarrassingly on the piano it is the same as F-sharp. In Chopin's, sharp. Thus, Chopin's "Etude on the Black Keys" is written in G-flat, while the "Bird Etude," by Henzel, is written in F-sharp.

J. N.—Quite right. In the *fante* of "Don Giovanni," but set, there is a musical quotation from "The Marriage of Figaro" by the same composer—viz., "Non più Andrai." In the "Meistringer," Act II, we suddenly hear the opening notes of the introduction to "Tristan und Isolde."

CHORD-PLAYING.

BY PERLIE V. JERVIS.

CLEAR, incisive, resonant, and powerful, or beautifully shaded chord-playing is not very commonly heard. In addition to the proper muscular conditions and the mode of attack, which should be carefully considered, good chord-playing requires a proper shape of the hand and fingers. The hand should be well arched so that the metacarpal joints are elevated considerably above the second joints. The wrist must be held high, and the fingers well rounded, their third joints being perpendicular to the keys. With the hand in this position the fingers must be trained to resist a very heavy pressure, as at the moment of attack in heavy chord-playing the weight of the body is thrown forcibly upon the finger-tips. At this instant there must not be the least give or weakening in any of the joints of the fingers, the elasticity and looseness being in the muscles of the wrist and arm. The playing fingers should be firmly set, while those not playing must be well extended, in order to avoid the accidental striking of adjacent keys. If the hand is kept in the shape described, all the tones of the chord played will be of equal power, and when the hand and arm are raised the dampers will fall upon all the strings which have been struck at the same instant, a thing that is quite generally happens in most of the chord-playing that one hears.

In playing a succession of chords the fingers must be shaped in the air while going from one chord to the next, and this shaping must not in the least interfere with the solidity of the hand or the proper condition of the muscles.

FIVE MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE.

THE PEOPLE TO WHOM A GIRL PLAYS.

MUSIC has a two-fold influence: first upon the character of the girl who studies it, and, secondly, through her, upon those for whom she makes music. Music is to a girl an education, for, by it, she also has a certain duty in her musical attitude towards others, and it is of this latter that we will talk this month.

It is true that there is in every girl a higher self than she ever shows to anyone, and that there is in every girl better than she ever gives out; but there is another truth, more necessary for a girl's consideration if she would become a true musician, and that is that there is in every person with whom she comes in contact a finer, higher personality than she is ever permitted to see, and a higher, truer perception of the good in music than she is apt to give others credit for.

Therefore, what I would ask of my girls is that they will not judge other people's limits, that they will not make up their minds as to what music other people can appreciate, and that they will never think it necessary, at any time, to give to their listeners any but the very best music of which they are capable.

There is nothing unusual in your saying to other people a musical perception inferior to that which you yourself enjoy; this sort of thing is being done constantly in the world; we are constantly making false estimates of one another, because there is a foolish kind of shame which keeps people from permitting their best thoughts and feelings to be visible. We know better than we do or say. As Emerson, speaking of our intercourse with one another, said: "Men descend to meet; in their habitual and mean services to the world, for which they have no native nobleness, they resemble those Arabian sheikhs who dwell in mean houses and affect an exterior poverty to escape the rapacity of the pasha, and receive all their display of wealth for their interior and guarded refinement."

It is difficult to say why we are so ashamed of these "interiors," or to let the best that is in us out to the common light of day. I suppose something of it is that, not seeing other people do so, one grows to consider one's self the only person possessed of a beautiful inner life, and dares not display it for fear of being found a most singular creature. It is not so; your noblest sentiments are familiar to the humblest ones of earth. I can remember, in my early girlhood, having great ideals. I wanted to display my brave thoughts, but, after getting into quite a tremor in the effort to make one sentiment face the multitude, I would find, to my astonishment, that no one was in the least impressed! And why? Just because everyone else thought as good, and better things, than I! It took me a long time to find out that everyone else thought as nobly as I, owing to the fact that the majority of people aired the beautiful side of their nature as seldom as I. So it is. Almost everyone is capable of quite as high and fine musical thought as you are, so in playing remember this, and cater to the better nature which you know to be in everyone.

It rests largely with you young people who are studying now whether this rag-time wave which has swept over us is going to eclipse temporarily all other music or not. There has always been cheap music, but the very boldness, the effrontery, of this present fad makes it dangerous. It has entered into the most refined homes. People have come to consider it in the light of a "good joke." I know scarcely a girl who does not play it. Girls go on decorously with the study of their fugues, inventions, and sonatas, but they play *oak-walks*. Small wonder! Everyone surrounds them. The musical magazines publish them; everyone else plays them, and so, why not? Think a moment.

Which is better: rag-time music or those sweet, secret musical ideals which every girl of you possesses? If you were asked which you preferred, the answer would be a Rembrandt, there would be no hesitation in your choice, and if you were asked to make a choice between rag-time music and music done in the old, true music form, I know you would make the latter choice. But then, if that is so, will you the higher choice. But then, if that is so, will you the courtesy of believing their taste to be, at least, as fine as yours?

I saw this rather well exemplified one evening. A girl was being besieged by a throng of young people to play; they were demanding first one and then another of the popular things of the day, but she turned from them and sitting down, played—A Beethoven sonata! "Of all things!" I thought. But she was listened to in perfect silence, and when she had finished there was a low murmur of "Oh, thank you!" and one young man, who had been boldest in the clamor for "ooh things," said: "That was worth while. I don't wonder now that you won't play trash."

"I knew you would all enjoy that better," the girl replied, quietly.

Now it took some courage for a girl to do that. She ran the risk of being called a pride, and of being thought to set herself above others, a thing no right-minded girl could bear to do; but she ran the risk, and paid her friends the highest compliment of which she was capable, by ministering to the refined good taste which she believed to be in them, and ignoring the ruder, commoner elements of their nature.

That is how men and women grow to be great musicians, by striving, at the risk of shame and scorn, to give to their fellows generously of the very best of which they are capable, and forcing them to accept it, too noble to consider it a throwing of pearls before swine, but always holding themselves up to their very highest ideal by a firm belief in the fineness and aggressiveness of humanity. I think that every girl is born with this belief in humanity, and possibly it is still strong within you, but do not grow discouraged if you do not see enough of nobleness in everyday life to keep your faith warm, or if, when you reach out for it, people hide it behind a brusque or frivolous exterior. It is there, though people may think it necessary to mask it; so play to it. By music you will discover it as surely as in any other way, and if, in your music you will always appeal to the higher nature of those about you, you will never yourself be tempted to descend into triviality.

You have played cheap music much as you have used slang, without really thinking anything about it, simply because everyone else does, and because it is a general way of expressing a certain camaraderie.

But there is a better camaraderie to be found among those higher selves which we keep so closely tucked away out of sight, and people will feel much more kindly toward you if you tell them see that you believe them possessed of the best, than if you feel that you are capable of appreciating the best, and then, by playing them "just anything," make them feel that you think them incapable of enjoying music above the average.

If people ask you to play common things, it is very easy to say: "Why, yes, if you wish; but I think they will enjoy this much better," and then play for them, in your very sweetest and most courteous manner, some of the lovely music which your teacher has selected for you, and see if you will not have given them a more complete pleasure than they had asked for.

I am so used to hearing girls say: "What is the use of my studying classical music? My folks don't like it and no one wants to hear me play it." But do not think that as too final a statement. I remember once seeing one girl who had made this complaint to her mother, and she pleased me very, very much by telling me one day that at home they like the "Songe With-

out Words" ever so much, and would ask for them when she sat down to play.

In a way, you girls are really pioneers of music in this country, for music has only just now become general with us, and a good many of you are the first of your family to receive a thorough musical education, so that you have a pleasant work to do in making good music an intimate and beloved factor in every American home.

THE REAL VALUE OF "RECOMMENDATIONS."

BY E. A. SMITH.

NEARLY all musicians have dealt with the "testimonial" question at some period in their career, and it is a question of no small concern. A recommendation from a teacher is either worth something or it is worth nothing. If it is misleading and untruthful, it is an imposition upon others and a reflection, not only upon the writer of it, but upon all other testimonials which may have been written, and therefore does harm than good, and should not have been written at all.

Some years ago a prominent medical college in this country issued diplomas and certificates of merit to anyone having a smattering of medical instruction provided they would pay a stipulated sum for such a diploma. Many were willing to avail themselves of such an unprincipled course, for by paying a few hundred dollars they could save both time and money and were willing to pick up their experience, practices at the cost of the lives of their patients. This practice of conferring unearned degrees in a profession dealing with the lives of people soon became so notorious that the charter of the college was revoked and those holding diplomas were ashamed to admit they held a diploma coming from such an institution.

A teacher who unqualifiedly recommends for a position a pupil that is incompetent to fill it places himself in much the same position as did this unprincipled college.

Teachers have calls for recommendations for various purposes: one wishes a church position, one to go to another city to continue the study of art, and so on. Where is the harm in giving them this asked for encouragement? None, provided it be honestly given and honestly merited. A recommendation can be so worded that it is complimentary to the bearer in various ways and not be misleading. When a pupil has done for his instructor honest and unsatisfactory work, it is pretty safe to say that her work as teacher will partake of the same careless element. Pupils unwittingly reveal their real nature in the everyday work they are doing.

Here is an illustration from real life. A lady who had studied some ten or more years ago, and who had demonstrated her unfitness for any position in the musical realm, either as student or teacher, applied for a "recommendation as teacher of music," saying "That though she had not studied for several years, and although her time was bad, she could read notes freely and thought she might be able to get a few pupils, provided she could obtain a recommendation; also that she was trying to secure a divorce from her husband and wished to show the court that she could support herself and children, and would use this recommendation as evidence in case it was needed for the giving of the request was not granted. Many intelligent people are lost when they clamor into the sanctum of art. It is difficult walking upon the ice-fields unless one is prepared for it. The ability to read and keep poor time is not enough to warrant the giving of a recommendation as teacher of music any more than the inability to keep one's accounts indicates the musician. After all, it really depends upon what one really is. The man is the best recommendation, and no other will suffice.

WHAT METHOD DO YOU TEACH?

BY W. F. GATES.

One of the first things that is apt to meet the teacher as he is talking to a prospective pupil is the question: "What method do you teach?" And if a prospective question to meet; for if he has pursued his work with some one teacher that has a label tagged on to his plan of work, and can say he teaches the "Jones" method, or the "Krause" method, or the "this or the that" method, while this may be true, he is pretty safe in assuming that the questioner knows to be informed, and that it would be useless for pupils even of Deppé or Raif, people who had have methods, to mention their teachers or their methods, as they would be equally unknown.

On the other hand, if this teacher has come to realize that this cry about method is largely an advertising scheme on the part of certain teachers and their pupils, if he has simply reached out in an eclectic way to grasp, understand, retain, and practice the best points that have been given him by perhaps half a dozen good teachers, and adds to this the results of years of experience and reading—if his "method" is simply the survival and application of the fittest, then he knows that the statement of this fact to the pretended seeker for information would be so much time and breath wasted. For Professor Sank (who has lately vanished from the town, in memory due to many creditors) "told me himself that he began to study the fortissimo method when he was only two years old, and practiced it in his cradle, and when he began to teach at six years of age he always taught the fortissimo method, and that this was the method that Bach and Beethoven and all the rest of the great players used."

Yet may you in your teaching the best points of Deppé, Raif, Mason, or Virgil and all the rest of the technicians; but if you haven't got a big red label to put on it or flag to float over it, you cannot satisfy the stout doubter in search of a teacher of a "Method."

And she will not have to go far to find the "method." For there is always some one near who is willing to accommodate her with a name, especially after finding out what she wants and then telling her that is the method he teaches.

Then there are some teachers that really think they have a method; that is to say, have a plan of teaching; of technique especially; that is different from what is used by the common herd; something that no one else knows or uses but the originator and his pupils; pupils down to the seventy-seventh generation. It is surprising, but some of them do really believe this. Whereas, they have nothing in their teaching that is not used by any good teacher of common sense and good judgment, and probably lose much of such teachers when at their longitudes' end.

Tying one's self down to one method, so called, is apt to have a narrowing influence on the teacher. He thinks that a thing is good because So-and-So says it is, not because he has tried it for himself; not because he has compared it in his practical experience with the plans and methods of others.

Let one know all he can about one method, if he can find one that really deserves the name, and then let him learn all he can of other people's ways of doing things. And by this plan of weighing and comparing and giving practical trials he can choose for himself the things that seem best. Then he has a good method. But it lacks one point. It lacks a name. And a name is everything in the eyes of some people, and not only some, but a good many. Well, call it "Common Sense Method" to yourself and you will be all right.

But that name will not help for the public. "What's a name?" No, that is too simple, too sensible. "Common Sense Method" won't do for the general public. They must have some fancier, some less under-

standable name. So for them, or such of them as I mentioned above, you will have to say, "My dear madam, I am an exponent of the great and only Decimotrio-Dioristic Method of pianoforte playing—the world-famed method used by me and Beethoven to say nothing of Liszt and the other lesser lights. It contains the *summa bonum* of all other so-called methods. You are it, madam, personified in me. And you will be fortunate to have the instruction of one who is among the last of the exponents of the true method. Yet, madam, I am yours to command (at \$3.00 per hour)."

And you will probably get her. That's what she wanted. But you got a fool for a pupil. What does she get for a teacher?

HUMORESQUE.

BY H. M. SMITH.

AN amusing incident was once told of Catalani. She was rehearsing at the Paris opera-house, and finding the piano "too high," told the accompanist so. Her husband, overlooking the remark, promised to attend to it. After the rehearsal he brought a carpenter and had several inches taken off the legs.

Chopin, the gifted Polish pianist, played at his first concert when he was only nine years old, and when he returned from it his mother asked him what had most pleased the audience.

"Oh, mamma," he exclaimed, "they all looked at my collar."

Every now and then we hear the slang expression "hammers the ivory," when playing the piano is meant. To express the same idea the French have a more refined expression—"to tense the elephant's teeth."

They say that an elephant came to a little French town with his elephant. He sent out handbills:

"GRAND CHAMBER CONCERT.

"An elephant will play a piano concerto by Chopin as though he were a first prize of the conservatory."

There was a mad rush for the ticket-office. The hall was filled to overflowing. At last the elephant came on the stage. He touched the keyboard with the end of his trunk, then he blew his trumpet wildly and ran off the stage. The audience was furious with rage. Then the elephant came forward and made this speech:

"Ladies and Gentlemen: I pray that you will excuse us. The elephant was most favorably disposed; but an unfortunate accident took away his nerve and his technique. When he was close to the keyboard, he recognized the teeth of his mother."

Paris had heard of the way Wagner dressed up in the costumes of the different *dramatis personae* of his operas. Dumas once came to Wagner. When Wagner returned the call, Dumas kept him waiting half an hour and then appeared in a plumed helmet, a cork swimming-belt, and a gorgeous bonneted dress. Wagner stared, and Dumas explained, with a grave face, that he never attempted dramatic composition except in that costume, that when he came to a love scene he always put on jack-boots, while he usually wrote his epigram in white kid gloves.

Little wonder that Wagner did not like the French. Abraham Mendelssohn, the father of the great composer, was the son of Moses Mendelssohn, the great Jewish philosopher.

He used to describe his position by saying: "Formerly I was the son of my father, now I am the father of my son." This reminds us of the humorous sentiment of Oliver Wendell Holmes, who said that when he was a

child there was a great deal of attention and reverence devoted to old age; and that when he was an old man, people were devoting a great deal of attention to the child, and consequently he always felt very much neglected.

Moszkowski in a humorous letter of an autobiographical nature, said, of August, 1854 (his birth-month):

"I selected this warm month in hopes of a tornado, which always plays so prominent a part in the biography of great men. This desirable tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of much less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano."

"I should be happy to send you my piano concerto, but for two reasons: first, it is worthless; second, it is most convenient—the score being four hundred pages long—for making my piano stand higher when I am engaged in studying better works."

The Vienna correspondent of the *Standard* says that Herr Joseph Strauss has been informed in a letter from Trieste from a certain Jakub Effendi that two live giraffes, a male and a female, measuring in height 25 feet and 10 feet, respectively, were on their way to Vienna as a jubilee present from the ex-Khedive Ismail Pasha, with whom Strauss is personally acquainted. The embarrassment of the family is extreme, and their only hope is that the letter is a hoax.

Students' examination papers often throw supplementary lights upon usually accepted opinions. According to one, "Chopin showed how the sentimental could be brought out. His music is flaming and more refined expression—to tense the elephant's teeth."

Another astute youth said: "Mendelssohn wrote many 'Songs Without Words' which are a great improvement upon the popular songs of the day." Another said that Rossini was the composer of "The Barber's Civil." A certain dandy said he classed the overture to "Ouida," by Verdi, as her favorite.

When Rossini was once rehearsing one of his operas in a small theater in Italy, he noticed that the horn was always out of time.

"Who is that playing the horn in such an unholy way?"

"It is I," said a tremulous voice.

"Ah, it is you, is it? Well, go right home."

It was his father.

How conductor Sousa was taken to task by General Schofield for his lack of discipline is told by the *San Francisco Chronicle*:

"The last echo of one of Sousa's overtures was just dying away under the sand hills south of the fair grounds when General Schofield stepped in front of the band and saluted the distinguished leader. Sousa returned the salute and sent one of his men to escort the General up into the band stand."

"That music was beautiful—beautiful," exclaimed the General, as he shook Sousa's hand warmly. I am astonished, sir, that you get such results with so little discipline."

"There is nothing that Sousa prides himself more on than being one of the strictest of disciplinarians, and he was naturally nettled at the General's criticism."

"Why, General, my men are under perfect control. I'm sure they are thoroughly drilled, and I can hardly believe there is any lack of discipline. I have never noticed it."

"No, that's just it; you don't see it," persisted the General. "I saw it, though. Do you know that as soon as you turn your back on one side of your band to shake your baton at the other, those fellows all quit playing. Of course you don't see it, for as soon as you turn around they begin again."



"1. Should the damper-pedal be used in playing the Bach inventions?"

"2. For the average pupil, how long a time is required to acquire a rounded, firm, first joint of the fingers? I have used the Mason 'Technique' for four years, also some other exercises, and find pupils have no difficulty in eventually playing with a firm joint while using the exercises, but in any other work are liable to use a depressed joint. For example, a pupil eleven years old, very talented, having a remarkably good touch, able to play two-part inventions well, will, in playing those inventions, be as liable to play with the first joint turned up as outward. She has used the Mason 'Technique' for four years and is gradually overcoming this fault, but very slowly; and as all my young pupils are as slow over this matter, the question that troubles me is whether this is due to a defect in my teaching or the usual difficulty of young pupils.

"3. Would you permit a child to sit lower than the usual position in order to reach the pedals? She is twelve, unusually small, plays well such selections as 'Second Waltz,' Durrant; 'Fandango,' opus 91; No. 4 Schyts; Beethoven's 'Rondo,' opus 51, No. 1, etc., and I find when playing for her own pleasure will sit low and use the pedal indiscriminately. Would it be better to teach her the correct use of the same and allow a much lower position? Her technique for her age is excellent.—M. L. B."

The pedal is used for two entirely distinct purposes: first, to prolong vibration after the finger has left the keys (for basses, and in some cases for trebles, to be left before the time has expired); and second, to improve the tone-quality by permitting harmonics to sound. For the latter purpose the pedal is pressed only a little, not more than half way down, and is discontinued before the next tone begins to vibrate. This latter use is almost universal in melody playing, among artists, even in such pieces as the Bach inventions and similar work. It would be used to play the second notes only. Artists also sometimes play the pedals with every note in a series, for the same purpose. These uses of the pedal are never marked in the music, and they cannot be exactly taught; the sensitive student has to find them out for himself. In the inventions or dances, when the tone chain is in the hands of the fingers, the pedal is generally used a little by good players. But it is not safe to teach this unless you have first of all trained the pupil to hear the harmonies and sympathetic resonances, as shown in the pedal exercises in Volume IV of 'Touch and Technique.'

Your second question I am not able to answer. It depends upon the hand. Some pupils have closely knit hands which never offer the difficulty you mention; others have soft muscles and not much of them, and very loose joints. These take longer. You will shorten the time if you first of all cause the pupil to observe the difference in the position of the joints and to tell by feeling which way she is playing. In order to get good results, the finger has to be rather firm between the hand and the point. Teach her to set the finger, the touch being made with the cushion, and not absolutely upon the tip end, and then recur to the subject as often as the fault appears. In other words, general conscientiousness in the pupil. This is very difficult to do, and with some almost impossible; others will accomplish it in a short time. The defect in your teaching is in not making the pupil move the finger. If the touch comes right in the exercises, the teaching is right; but the failure is in not applying it to the playing.

A low position is universal now among artists. There is no harm in it. Teach the child how to use

the pedal right away. If she feels the need of the pedal she will get the points easily.

"1. What can be done for a pupil, a young lady eighteen years of age, whose fifth finger and thumb go 'out of joint' when she plays? She has had very little work in technique, but is very talented and plays very well.

"2. I find it almost impossible in the majority of young pupils to have them play the Mason 'Technique' up to the second time. One pupil especially, a girl 13 years old, has worked faithfully to reach the desired tempo, but she cannot seem to make her fingers move any faster. She is not very strong, and although she is very bright, her mind does not seem to be sufficiently developed to control her fingers as she wants to. I fear that by trying to play faster than she really can she will get the habit of 'stumbling.' What can I do for her?

"3. Is there any teacher who can give a thorough course of lessons by mail, in how to teach phrasing and how to make it clear to pupils?

"Any information in regard to these questions will be most thankfully received.—M. S."

I am not able to give any suggestions with regard to the getting out of joint; if it seems to be due to weakness of muscles, it could probably be mitigated by massage of the fingers and hand and by exercises. If it is a peculiarity of the hand, try the value of the Mason two-finger exercises, particularly in double thirds as soon as she has had the single tone forms. This develops the hand as such.

Do not worry yourself about the metronome time in the Mason exercises. I prefer the slow form of much slower—two beats to a note instead of one. The fast forms are desirable at first, but give the pupil time. You can probably get speed in scales and arpeggios sooner than in the two-finger exercises. Possibly the difficulty is in the wrist not being held free enough. This is a very common fault, and with it speed is impossible. But for slowness of mind you will have to wait. You did not make the mind; all you can do is to improve what there happens to be. Lessons by mail is a very lively idea. Harmony has been taught in this way with fair results, but art cannot be transmitted by mail. It requires the living example. Learn what phrases are, find them in your pieces, and then try to feel how they ought to be sung. Then sing them with your fingers. Later on, get lessons, if only for a few weeks, from a good teacher.

"Please answer the following questions under the head of 'Letters to Teachers,' as I have great confidence in THE ETUDE and its my great help and guide in music. As both teacher and pupil I have heard of people of supposedly good sense advocate a change of teachers. Now, if my present teacher is an up-to-date, enthusiastic, well-trained, experienced teacher, have I any reason for leaving or who understands my needs perfectly to go in search of new style? Different ideas, 'broader' teachings, etc.; anything other than my capable teacher can give me? I refer more especially to expression and style in piano-playing. Could such a course benefit me in any way?—A. T. M."

Changing teachers is like changing boarding-places, or changing wires, or things that it gives more variety. Others think that it gives more of the ills we have than to fly to others we know not of. Pupils who take lessons of a variety of teachers never play well. I have yet to find the first exception. Any artist who has studied many years has, of course, had two or three teachers at different times. But on investigating you will find that the good work has mainly been done under one, or under an elementary one, and an advanced. If these are competent, the work will be done.

There are times when a student gets in a rut and needs to be shaken up. If you have got into such a rut with your teacher and cannot seem to get it better in what he gives you, change to a better one. If you do not find yourself improving one year with

another, and the teacher cannot account for the fact, change. But often the time when the student is most dissatisfied is the very moment when the work is doing the best and will soon work out into something satisfactory. When you change you lose all your momentum and begin over again. So unless your teacher is absolutely uncongenial to you, or neglectful, or incompetent, better stick to him until you are quite sure you have all he has to give.

Of course, there are well-instructed German teachers who are all right in Mozart, possibly in Bach, and in the earlier Beethoven, but who have no skill in the romantic. If you have that sort of teacher you might change, provided you can find a better.

"Through the young column of your journal you please advise a query man, seriously fond of music, whose opportunity for practice is considerable in the aggregate, but so irregular as to make lessons from a teacher impracticable, what could he hope to accomplish by self-instruction on the piano, and what books would be suited to his needs? Thanking you in anticipation of your kindness.—A. M. B."

It is very difficult to answer this, because the results you might attain by self-directed practice would depend upon your natural talent, your perseverance, and your ability to criticize yourself. The great majority of music students fail to notice about half the results of the hand, try the value of the Mason two-finger exercises, particularly in double thirds as soon as she has had the single tone forms. This develops the hand as such.

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be left before they are finished. Many passages of melody take a hand-staccato hesitates a finger-movement. For instance, the study in Chopin, No. 7, of Chopin, opus 10. The slow movement of the Beethoven sonata in G, opus 14, takes a hand-motion. All detached chords in moderate movement, especially if containing a melody-tone, have both a finger- and hand-motion. Without the positive touch of the finger the tone lacks vigor. Without a hand-element or an arm-element, it lacks volume.

After all, there are no rules. It is a question of the music and of the effect. If you get it, all right. The question then is whether you get it the easiest way. That is all there is of it.

SOMETHING ABOUT THE POPULAR MUSIC OF TO-DAY.

BY R. M. STULDS.

UNDER this heading are included all compositions that are intended to appeal to and please the masses—pieces of a light character, of no great depth, in which the rhythm is well marked and the melody easily remembered.

The percentage of these so-called popular publications, however, that actually become popular in the strict sense of the word is extremely small when compared with the total output from the many popular publishing houses in this country. Music dealers, as a rule, in classifying their goods, denominate every piece of music that does not come strictly within the realm of educational or classical music. The term "trash" is frequently used by many teachers and students when referring to compositions of a light character, and a vigorous crusade has been waged against the simple melodies that furnish amusement and diversion to the masses who, by the force of circumstances, have neither the time nor inclination to become artists themselves or devotees of any of the great masters.

The people must be amused and entertained, and the popular song will continue to be regarded in the light of a public necessity. In spite of the strictures that have been placed upon it by some of the more serious musical minds.

A popular song may be, to some extent, in or out of style, for the popular taste is capricious, and is carefully followed by those engaged in publishing light music. Thirty-five years ago the Foster ballads and others of a like character were "all the rage," and swept over the country like a whirlwind, enriching the publishers and bringing fame to the authors. These songs were extremely simple in style, full of pathos, and arranged in the simplest manner. A large number were songs of the South, in which the negro figured prominently, reciting his joys and sorrows, and portraying scenes in the cotton-fields, at the "old cabin" or on the levees. The Foster songs are so well known even to this day, that the mere mention of such ballads as "Swanee River," "Old Black Joe," and "Massa" in the Cold Ground," will suffice to show the style that predominated when our fathers were young men.

Later came the craze for plaintive and pretty sentimental ballads, and it was during this period that the name of Will S. Hays became almost a household word. It is a matter of record that the sales of this author's songs ran into millions, his "Molly Darling" alone exceeding the 500,000 mark. "Driven from Home" and "The Wandering Refugee," both by Hays, were also tremendous hits. Other famous songs were also composed by him, such as "Crisis Me in My Little Bed," by C. A. White, and "Silver Threads Among the Gold," by H. P. Danks, all of which were universally popular and will be readily recalled by many.

It was about this time that "Ben Bolt" had its first run, hundreds of thousands of copies being put in circulation. This song furnishes us, perhaps, with the first instance of a genuine resurrection to popular favor of a ballad that had been added to the "dead

ones." The manner in which this was brought about is familiar to all, and it is safe to say that the second book of "Ben Bolt" was not far behind that of the book of "Trishy" in point of copies printed and distributed.

What are known as "mother" songs were also in great demand for a time, of which "A Flower from Mother's Grave" may be mentioned as a fair type. This was written by the late Harry Kennedy, a vaudeville artist, for several seasons with the old "San Francisco Minstrels." Kennedy subsequently made other pronounced hits, "Empty is the Cradle, Baby's Gone" and "Say Au Revoir, but not Good-bye," being, perhaps, the best known. "Mother" songs have been more or less acceptable to the public at all times, and even to the present day they occasionally make their appearance, but the subject seems to have been worn threadbare, and the later productions are, for the most part, repetitions of ideas that have long since been "tired out." The same is true of "grandmother" and "grandfather" songs. We can all recall the days of "Grandfather's Clock," which, it is said, ran through editions aggregating a half-million copies; but no author would think of springing a "grandfather" song on the public to-day.

Most everyone at the present time remembers the era of love songs, and the immense popularity attained by such ballads as "White Wings," "Only a Pained Cry," "Sweet Violets," "When the Robins Nest Again," "When the Leaves Begin to Fall," and "Only a Blue Bell." These songs were more pretentious than many of their predecessors. Several movements, all in waltz time, usually preceded by a short introduction and followed by a slow finale or coda, was the form adopted in almost every instance. While the craze lasted it was exceedingly "lurid," and for a while nearly every school-urchin tried to keep step to a three-four movement, waltz, more vigorous than the waltz, and many a girl was led to the altar by the appearance of a series of popular successes on the "Marguerite" order, for which the late C. A. White was very largely responsible. This author also contributed "Maddie," "Evelina," and "My Marguerite of Long Ago," which were all hits. But the public thirst for the "catchy" three-four swing could not be entirely quenched, and while the lengthy waltz seemed to go entirely out of favor, the "song with waltz refrain" came in to take its place. This style of song consisted of two or more verses, either of common time or six-eight movement, followed by a refrain of sixteen measures in waltz tempo. Songs of this character are still in vogue, and frequently become popular hits. "Dear Robin, I'll be True" and "I'll Await My Love" were among the very first of the shorter form of waltz songs that became popular, since which time dozens of others on as many different subjects have been published successfully.

The craze for "coon" songs, as they are familiarly known, began about three years ago, and shows little sign of abatement at the present time. Not content with "ragtime" songs, marches, two-steps, and even with "coon" songs, the publishers of the public taste of treatment by composers, in order to appease the seemingly insatiable thirst for that peculiar rhythmic effect produced by successive irregular accents. That the production of coon songs and two-steps has been carried to an extreme no one can question, but out of the many thousands of publications of this character, but a very few, by comparison, have enjoyed really large sales. This is true that some of the "coon" compositions have exceeded the 300,000 mark, but in such cases where such immense popularity was obtained it was due to some distinctive merit—an irresistible swing, perhaps, like that of the "Coon Camp Meeting," by Kerry Mills. And who will venture to say that the author of this widely-known piece is not a genius in his line? It was this same composer who also created "Rastus on Parade," "Happy Days in Dixie," and "Whistling Rufus"—four consecutive "rag-time" hits, the combined sales of which have netted Mr. Mills a comfortable fortune. Mills has a style peculiarly his own, with distinctive characteristics, such as are found in Sousa's

marches or Waldteufel's waltzes. And each has his imitators.

In the "coon" song, as a rule, we find much that is coarse and unrefined, but many of them, nevertheless, are enjoyed by the cultured as well as the uncultured, when rendered by an artist like May Irwin, whose personality is often captivating.

But in spite of the "rag-time" epidemic, the popular taste is not necessarily deteriorating. Refined love ballads are more sought after than formerly, which is a healthy sign. Due appreciation is shown such songs as "Because," "Always," "Oh, Promise Me," "Answer," and "The Sweetest Story Ever Told," which last I may be pardoned for mentioning.

Single words like are particularly in vogue just now, and no doubt the immediate result of the immense popularity attained by Horwitz and Hower's ballad "Because." Some of the latest are "If," "Why," "Wait," "Perhaps," and "Forever." The authors of "Because," however, were not the originators (as claimed) of this style of ballad, for Mr. Alfred G. Robyn antedated them by several years with his ballad "Because." Some of the latest are "If," "Why," "Wait," "Perhaps," and "Forever." The authors of "Because," however, were not the originators (as claimed) of this style of ballad, for Mr. Alfred G. Robyn antedated them by several years with his ballad "Because." Some of the latest are "If," "Why," "Wait," "Perhaps," and "Forever." The authors of "Because," however, were not the originators (as claimed) of this style of ballad, for Mr. Alfred G. Robyn antedated them by several years with his ballad "Because."

The music publishers recognize the fact that the era of love-songs of the better class is upon them, and are preparing for the demand accordingly. The market will be flooded and only the "fittest" will "survive." In the meantime the demand for what is known as the "geographical" song continues to some extent. Mr. Paul Dresser started this ball rolling two years ago when he brought out "On the Banks of the Wabash, far Away." It was just what the masses longed for, and its success was phenomenal. Since then many other "State" songs have been very successful, notably, "My Old New Hampshire Home," "Mid the Green Fields of Virginia," "Dear Old Tennessee," "The Girl I Loved in Sunny Tennessee," "My Little Georgia Rose," "The Old Home in Vermont," "She was Bred in Old Kentucky," and "Among the Hills of Maryland." These songs are all on the pathetic order, with sad, flowing melodies, and deal with scenes and things that appeal to the brain—viz.: old homesteads, former sweethearts, and childhood's happy hours.

Without deprecating the "high art" in music and with naught but praise for those who love art for art's sake, we are forced to admit that the popular music of the day has its legitimate field and mission. In the so-called "trash" we have the good, bad, and indifferent, as in everything else. So let us pick out the good, and acknowledge merit wherever we find it, remembering that whatever in this line tends to add to the pleasure of a vast majority of the population is not to be despised.

As a rule, the public has not the very highest estimate of the musical profession. This is partly owing to the fact that the masses lack as yet a correct understanding of the high powers of music, and, again, partly owing to the fact that our profession is not so well educated as it should be. As musicians we yield too much to our emotional, and not enough to our thinking, powers. Our characters are not balanced and well rounded.

Those who derive methods usually claim that theirs are the only correct ones. There is no such one good method in teaching, and why should teachers become so wrathly when others differ from them in the way of doing things? The one-method idea does not serve in all cases. Neither human minds nor hearts can be pressed into one mold. There is great diversity in hearing and seeing, and also in appreciating. This world is full of diversity. No two trees, though of the same species, look alike. Different plants and animals require different treatment. Why should we deny this advantage to our pupils? Some teachers hang the coat of a method on all pupils' shoulders, whether it fits or not. Adapt the method to the child, do not endeavor to adapt the child to the method.

NATURE'S COURSE WITH THE CHILD.

BY DANIEL BATCHELOR.

HOW TO INTEREST THE VERY YOUNG.

We now see the importance of educating the young children. To produce the best results we must begin early. And yet, wherever we make a start, we find that the child's education has already been going on. When the children began in the primary school it was found that some of the most impossible years of their life were already past. Hence arose the kindergarten, which is doing so much for the development of childhood. But here, again, we find that a still earlier chapter of life is closed, and we must go into the nursery and mother play for life lessons of vital importance. This is especially true of musical education. The same impressions received in infancy will influence the whole life of the musician. It is in these earliest years that the soul of the artist is awakened.

The work of teaching little children is generally considered an elementary matter, and it is too often committed to teachers of limited experience; but nowhere is greater teaching power required, and above all a delicate appreciation of the child's nature. The child is so plastic that any blundering done now will be more disastrous than it would be at any later time. Such considerations as this might well cause us to shrink from the responsibility. But we cannot lay it aside. For better or for worse the child's education is going on, and it depends largely upon ourselves what that education shall be. If we cannot completely realize our ideals, we can at least give some long and inspiring to the little ones.

No conscientious teacher will think lightly of the work of child-training; but, on the other hand, no intelligent and conscientious teacher need despair of the task. If there are great difficulties to be encountered, we shall find great helps in the child's own nature. Let us consider some of these.

ENLIST THE CHILD'S SELF-ACTIVITY.

This is a ruling principle in every child's nature. It is stronger or weaker according to the amount of energy. But in every case it grows stronger with exercise. When the child works from his own volition his interest is thoroughly aroused, and he becomes conscious of power—the sure pathway to successful achievement. It is the exercise of self-activity, which is the essence of real education. The teacher should clearly distinguish between musical instruction and musical education. They are often used as synonymous terms, but in reality are opposite principles. Instruction, as the etymology of the word implies, is a pouring in of knowledge. Education, on the other hand, is a drawing out of the faculties. The former, even when suited to the child's understanding, soon becomes wearisome, for the average child does not care much for theory; but intelligent teaching, which is the exercise of the child's own creative faculty, keeps him continually on the alert.

THIS SELF-ACTIVITY MUST WORK ACCORDING TO THE CHILD'S OWN NATURE.

How else could it be self-activity? There is where so many teachers fail to secure the full co-operation of the child. It is hopeless to expect a little child to see things as a trained teacher sees them. That will come with time and experience, as the rose will unfold its petals from the bud; but as we would not be foolish enough to pluck open the bud to get at the rose, neither should we anticipate the natural process of development in the child's mind.

There must be mutual understanding and sympathy between teacher and pupil, and yet the child cannot bridge the gap which separates his mind from that of the teacher. An old story says that when Mohammed found that the mountain would not come to him, he wisely decided to go to the mountain. If the child cannot come to the teacher, the teacher must go to the child. And this calls for that faculty—a sympathetic imagination. Here is the test of the real

teacher: to put himself in the place of the pupil and see things from that point of view. But be sure that this is genuine, for children are keen and merciless critics of shams. Don't try a condescending manner, and remember, too, that children resent bayonettes. All great souls approach the child-spirit reverently. Of such is the Kingdom of Heaven." And we are told that unless we become as little children we cannot enter into their heaven.

When we enter into that wonder-world of theirs we learn the vast difference between the childlike and the childish. There we often meet with flashes of inspiration, all the more wonderful because the child seems so unconscious of their deep import.

THE CHILD'S SELF-ACTIVITY NATURALLY WORKS THROUGH PLAY.

This is Nature's method of education. We see it to some extent in all living creatures. As we ascend in the scale of animal life we see the play-instinct becoming more and more evident, until it reaches a fuller development in human life. And as we rise in the scale of human culture, play takes on more varied forms and higher meanings. That which is so inwrought into the natural order of things must be profoundly true. Long ago Plato said: "Deep meaning often lies in childhood's play." As the centuries rolled on different ages got glimpses of the truth, and at last Friedrich Froebel grasped it as the great principle in the education of childhood.

The play impulse does not need stimulating, for it is already active in every healthy child; it only needs to be applied in the right direction. Let the musical lesson be a game, and it will be a delight to the child. Taken in this spirit, the necessary-rough or instrumental practice becomes a joyous exercise of the faculties. The lesson is no longer a matter of compulsion, but of permission. Most I do it! gives place to: May I do it! And this makes a great difference in the progress of the child. Longfellow's words may be applied here:

"Ah! how skillful grows the hand
That obeyeth love's command.
It is the heart, and not the brain,
That to the highest doth attain."

Some teachers who have followed this far will perhaps be thinking: "Yes, play is all very well as a recreation; but ought not the child be trained to steady habits of work?" The answer to this is that through play we can get the most effective work done. This is true all through life. We do most zest of play from our sports, and who would put forth the same amount of energy if the game were considered simply as a task of work? In play everything is idealized, and the player loses sight of the effort in reaching forth after the ideal.

It will be seen, then, that imagination is a necessary factor in play, and it follows that play is an exercise of the imagination. Now, the value of a trained imagination in the musical student cannot be overestimated. Without it there can be no soul of beauty in the music, nor any inspiration. It is through the imagination that the musician is able to "see visions and dream dreams." The child's musical images will necessarily be simple, but they will lead on to others more complexly growing in richness and variety. The interval is vast between the child and the great composer, and yet it is a difference of degree rather than of kind. From the child's simple play-images there is an unbroken sequence up to the glorious "Nibelungen Lied." Much more might be said along this line; but we leave it for the present to consider some other means of helping the child by following his natural sympathies.

ALL CHILDREN LIKE TO BE HELPERS.

There is no surer way to a child's active good-will than by seeking his co-operation in a thing which he feels himself able to do. He likes to be trusted in the performance of some duty, and will put forth his best efforts to prove trustworthy.

Here is a fine chance for suggestive work on the part of the teacher. Instead of telling the child he discover the new truth for himself. Start the idea, but leave it incomplete where he will be able to carry it forward to completion. Make the children forget the official in the mental compulsion, and always cultivate a spirit of partnership. Trust carried on in this spirit will meet with a hearty response from the children. There will be no danger of listlessness or inattention; but in closing it will not be out of place to give a word of caution as to the other extreme.

DO NOT HOLD THE CHILD'S ATTENTION TOO LONG ON THE STREET.

Remember that attention is literally a fatigue. It is true that all of our faculties grow stronger by repeated acts of tension, or, in other words, by proper exercise; but this tension must be too severe and too prolonged. Physiologists tell us that muscles which have been overstrained have the same flabby appearance as those which have never been invigorated by exercise. Undue tension of the brain causes more or less of brain-softening. And the law holds with equal force in the finer processes of emotional tension, which are so largely controlled by music. The musical sensibilities will grow keener and stronger with proper action and reaction; but the attention should be relaxed and diverted at the slightest symptom of weariness. Disregard of this will lead to languid interest, to growing indifference, and in more extreme cases to positive dislike of the music lesson.

This article deals only with the general principle of interesting children by observing the natural trend of their sympathies. How to work this in detail is a question of ways and means, about which more may be said on another occasion.

AN INDIVIDUAL WHO IS A PROBLEM.

BY THOMAS TAPPER.

I.

EVERY institution in the world is familiar with the individual who samples its goods on the outer edge. Something prompts him to desire much, but he enters with little faith; he never absolutely sacrifices himself, and shortly he has a fall from grace that is veritably a cruel bump.

In music this individual (the Man, and he has a sister, the Woman) is not uncommon. He wants (1) to sing for his own amusement; or (2) to lead in harmony to write two-steps; or (3) to take a few piano lessons so as to play his own accompaniment. And if you teach him these arts he asks: "Will it take long?"

Teachers invariably regard him pessimistically. This is because he is so inevitable. Here is a case in point, not from music, but from life. If the reader wants to get better acquainted with the original let us see Mr. Arthur Morrison's sketch. A youth of sabbary sentimentality had a pronounced aptness for stealing. After having been punished for various forms of the offense, he determined to lead a better life. He was hungry when he made this resolution; the rain fell cruelly on his unprotectedness; he was wet to the skin and had no place where he might go for warmth and comfort. His resolution came to a climax opposite a church door. The lights were bright; every thing looked cheerful; and besides, the place was a safe asylum. So he went in, passing, as he did so, a little old lady who was selling warm sausages on the sidewalk; and as he took his place among the worshippers he did not know what was uppermost, warm, sausages, or the better life. As he became warm and drowsy he desired to pass forward to the way of sin grew stronger, and the result was that to the last fervent call for those who will to lay their hands, he stepped forth. He was the last to leave the church doorway, and the last to see the saintly woman was preparing to go home. On the top step of the wall where she had been seated there was a

little pile of pennies, her earnings for the day. Her lack was turned to the convert. He saw the pennies and knew that he could stretch forth his hand, take them in, and make off with them unobserved. He did so and a new life of opportunity, on a cash basis, was before him.

II.

Of course, the argument is absolutely without fault that declares so complete a fall from grace not to be fatal and disastrous. It maintains, quite correctly, that a time will come when the experience will yield its good. And because the truth of this is so universally accepted human nature is forever prone to have those who manifest a desire to be or to learn; and this, even though it be evident from the outset that, at the first convenient turn in the road, the individual will make off without the polite formality of saying "Good-bye," or "Thank you for what you have done for me."

Indeed the individual is interesting in this: that he sets us to wondering if we may not find a way of understanding him, so complete and exact, that he will get good service from us, in spite of himself. If the well-spring of action in him may not be immune to lust forth as a fountain, may it not be made to trickle?

Many teachers who encounter the individual sit down and argue with him, or devote the first iteration to unfolding to him the glory of the subject, pointing out the deficiencies of his ambition and dilating on the greater advantages of coming in touch with the whole subject. The flame may burn more brightly while it is in the oxygen of this eloquence; but we must remember how it heaves in the rain.

Everyone who has had experience with the individual agrees that whether he is inclined to slip from his efforts, as persistently as did Sisyphus, he is well worth taking up, just as he is; that it is infinitely better to work with him toward his ideal, for he can see it, than to substitute for it one that he cannot see. If he deserts his own standard the effort is a more valuable moral experience in what it has of personal responsibility than if he deserts an aim furnished by an effusively kind friend.

Many teachers turn the back upon the individual because of what he is; because he is incapable of studying seriously for a term of years. It seems to me that this proceeds from a misconception of music in education. Music is a form of self-expression; it is strong in some, weak in others. As all forms of self-expression are to be traced back to human nature's striving to satisfy itself, the purpose of any desire to learn at once shows itself to be higher than the dictum of pedagogy.

Surely no one should attempt to say what good may follow even a trifling ambition. And anyone to whom a trifling ambition presents itself, asking said, "Why not infinite tact, and force, and foresight in turning this trifling impulse into a grand one?" The human being's possibilities to itself is so vastly rare that many of the individuals lose ground and desert because they have been unskillfully treated.

One can quite readily understand how the individual arrives at declaring that he should like to learn enough about the piano "to play his own accompaniment." It is a desirable possession, and he craves the Power. But the teacher is at fault who urges upon him in all its details the error of his ambition.

At this state of enlightenment the whole truth is almost certain to frighten the ambition entirely out of him. It is far better for him to begin and to realize, bit by bit, that his initial desire was out of joint. Tell him this before he has made an effort and he will better take to the woods or calmly disbelieve all you say. But take his conception seriously, anguage it by softly leading him on, and as an obligation which heaven will pay a good dividend both to teacher and individual. But if you take him in when he is wet and hungry, cheer him with ease and warmth, and exhort him to better things, to loftier aim while he is really getting drowsy, it must not surprise you that he slips easily from the elevation, and makes off with the warm-sausage pennies.

THE PUPIL'S PERSONAL RESPONSIBILITY.

BY CHARLES W. LANDON.

In reading the lives of the great masters in our art, one thing is strikingly prominent: these men of divine gifts were as great workers as they were great in genius. When the strife for place, honors, and gain is as fierce as it is now, it is only those who "have a genius for hard work," those "who know how to be severe with themselves," that can hope to become leaders in their chosen profession.

Charles Dickens said: "I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one object at a time which I then formed. Heaven knows I write this in no spirit of self-commendation. My meaning simply is that whatever I have tried to do in life I have tried to do well; and, in short, I have always been thoroughly in earnest. I have never believed it possible for any natural or improved ability can claim immunity from the companionship of the steady, plain, hard-working qualities, and hope to gain its end. There is no such thing as such fulfillment on this earth. Some happy talent, some fortunate opportunity, may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness."

Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Liszt, Wagner, and to name many others, the hardest workers their works have ever known. The fame that they attained was but equal to the work they accomplished.

It is the teacher's duty to inspire his pupils to do a quality of work that is worthy of the talent that has been given them. Pupils must be made to realize that talents are given them to be cultivated; that they are personally responsible for their endowments. The great teacher especially emphasized this in the parables of the talents and in some of his other teachings. But no teacher can do this needed task unless he himself feels the greatness of his own responsibility, the real worth and dignity of his profession. Dr. W. J. Tucker said: "The theory of work is to be lavish with personal influence, to put a great deal of one's self into the thing which one undertakes, whatever it may be."

The amount that a pupil gets out of a lesson is just what his teacher puts of himself into that lesson. A good lesson demands a fiery enthusiasm, and intense interest with a great expenditure of energy on the part of a teacher. It is to be remembered that "Genius without culture is a gem that never yields its full value." The quality and the amount of culture depend largely on the teacher.

Parents, friends, and acquaintances have "conspired together" to fill the heart and head of the gifted child with the idea that he is far above ordinary men. He is already worthy of praise, and that he is not to be judged by the standards by which others are measured. This false pride has to be taken out of him. It is a delicate piece of his teacher's work, and to do it well requires great tact and skill.

False ideas must be replaced with those that are correct. Wrong estimates of self must be made to correct.

Plainly, the famous music teacher, said of it: "A man's merit consists only in the amount of industry and exertion he bestows upon the object he has in mind. He has no right to look upon these gifts talent and genius as no right to look upon these gifts as his own desert, but as an obligation which heaven has imposed upon him to cultivate them so far as to enable him to perform all that may be reasonably expected from the talent he possesses."

When the pupil feels that his gifts are a personal responsibility, that he has a command from his God to work, and to work so faithfully that he may be a leader to lift his fellow-men higher, he is then in the right

frame of mind, and his friends may rightly expect great things of him. But he will accomplish this only when he has learned to find his pleasure and reward in his work and its musical results, instead of in the applause of friends or the public.

HONOR TO WHOM HONOR IS DUE.

BY JAMES H. CONZELY.

How few think of the great ability and fecundity for writing piano studies and sonatas possessed by that one great pianist, Clementi. Many students have worked at his exercises, exercises, his gradus and his sonatas, without giving the man any credit or thought of what his genius was doing for them.

Clementi was a perfect pianist in all that pertained to a finished technique and brilliancy of playing classical piano works. (He was not considered a genius, but a rare mechanic, capable of accomplishing untold difficulties on his instrument. He really perfected the action of pianos, making that a life-story.)

Next to Clementi, as a perfect pianist, was Hummel, who for some years occupied the foremost position before the world as the best pianist. Hummel, like Clementi, had perfect technique. It has been said of both these artists that they never played false notes, and never covered up the clear, crystal notes of scales and other passages, by the use of the pedal. For many years Hummel's concerting over Europe, and held the enviable position as the best pianist in the world. He composed some good piano music, was court pianist at Weimar some years, amassed a small fortune, but was never anything but a cold, austere, cranky man.

Clementi, Czerny, and Hummel have furnished nearly all the technical exercises and studies used in educating the great artists, who, for years, have been astonishing the world with their wonderful playing.

Czerny, whose studies have been and are now used all over the world, was never a noted pianist, though he played fairly well. His life was given up to composition and educating those who have become the most famous pianists the world has ever seen: Liszt, Thalberg, Dreyer, Meyer, Dohler, and others. All the noted pianists of the present time have been brought up mainly on Czerny's studies. If such pianists as Liszt, Thalberg, and other world-wide known players have succeeded so well with Czerny's studies, these studies must still be considered the *plus ultra* of their art. The most renowned teachers believe in and use them in their instruction to-day, notwithstanding there are those who cry them down.

The more modern composers of technical studies are Kohler, Lischnorn, and Heller, though the latter is more in the form of melodious studies. To students that find other masters' studies irksome, or those who are not very fond of music or hard work, Heller furnishes them with pleasant interesting study.

Kohler is not interesting or musical in his composition, in which respect he is far drier and less educating than Czerny. Lischnorn has written a book of useful finger exercises, and many studies of a melodious and educating nature. There are other modern technical writers of which I cannot say, perhaps, the best. With a large experience in teaching and contact with well-known pianists, I recall no one of prominence who has not made Czerny's studies a foundation for study. Rotated with Kohler, Lischnorn, Cramer, and Heller, one will most certainly find the road to superior excellence. Of course, to attain virtuosity, one must practice Chopin, Hummel, Kullak, Liszt, and Bach's forty-eight preludes and fugues. From six to ten years of ceaseless labor of seven hours' daily practice a person with talent may become a very good pianist. Work, work, work, will accomplish that end.

THOUGHTS SUGGESTIONS, ADVICE

Practical Points by Practical Teachers

"I DON'T LIKE MY LAST PIECE"

CHARLES W. LONDON.

MENDELSSOHN advised that pupils should not pass judgment on a piece until it was well learned, for the best music does not show its beauties until it is played finely. How, then, can a pupil rightly judge a piece, especially when his mind is all taken up with its problems in notation and with its technical difficulties, and when it is marred with many bad notes and false dissonances?

There is another fact to consider here: pieces that have so transparent a content as to be pleasing when hastily played are the kind of which one soon becomes tired. Such pieces wear out their beauties before they are learned. No pupil ever becomes a good player until he has learned many pieces well enough to play them up to their correct time without mistakes—without breaking. But it is no secret to say that all teachers know that many pupils do not exercise patience to review a piece often enough and long enough to learn it perfectly. The fault lies in the impatience of the pupil, his demanding pieces that please him at his imperfect readings.

Why waste time, money, and work over the fifth-rate when the first-class is at hand? Many pupils would do well to take the old farmer's motto: "The best is good enough for me." We all go to the doctor when we are ill because we think he knows best what to administer for restoring us to health. We, for similar good reasons, go to the lawyer, the architect, or the surveyor. They have given years to the study of their professions, therefore we have confidence in their judgment. So has your teacher given years to the study of music, and he has had years of experience in teaching; so why not rely on his judgment? You may not like the taste of the doctor's medicines, yet you take them. Why not as readily learn the pieces your teacher selects for you? Your teacher is anxious to give you the best as you are to have it. Really, now, does it not seem a trifle presumptuous for a youngster to set up his groundless whims against a teacher's experienced taste and judgment?

SHORT PIECES.

MADAME A. PUPIN.

I WONDER if teachers and students have considered the advantages of learning many short pieces—pieces that require no more than from two to four minutes to play.

It takes less time to learn a short piece than a long one, so the student does not get weary of the practice of it, and therefore he can work it up to a higher degree of finish with more interest than he could a longer composition. More pieces can be learned, and, as these may embody different characteristics, the student will find each a different lesson in interpretation, and when learned, he will have pieces for all times and occasions and to suit all tastes.

Every player should have from five to ten short pieces ready to play, of different styles, as, for instance: a snappy tarantella, a dreamy evening song, or a lively, a bright little waltz or mazurka, a dainty romanza or barcarole, and perhaps a variation on a popular air.

There is one occasion when the short piece will prove your friend. If it is known that you play, you will be invited to play, when you go to make visits or when strangers come to see you. Sometimes these invitations are given out of politeness. How do you know whether these people really like music or not? If you are so thoughtless or tactless as to begin some long intricate composition, perhaps incomprehensible to them, they will either listen to you out of politeness

and be bored to death or they will interest themselves conversing on domestic matters and your *fingert* will interrupt slightly this conversation: "My husband does not like them. (You play very well, my dear.) No, he will not have an onion in the house." But when in doubt about your auditors, begin with a piece that can be played in two or three minutes, a piece of decided character which will be sure to interest your hearers and stop while they are interested. When you have finished, you will learn by their words and manner whether they like music and just what sort of a piece to select next. Thus, the short piece will prove your friend.

ETUDE OR MUSIC PIECE?

CARL W. GRIMM.

An etude is an exercise; if it is not an exercise, then it is not a true etude. A "music piece" should express the art of beauty in tones. By catering to the taste of pupils who want to be entertained where hard work is demanded of them composers have produced studies which are a sort of a compromise between an etude proper and a music piece. The original idea of exercising—that is, of training—the fingers and hands is concealed, and consequently only too easily forgotten. Some wrote etudes for cultivating the pupils' taste, as if the music by Bach, Haydn, Mozart, Beethoven, and others were not sufficient! An etude that should be a music piece is not a true etude, and vice versa. There are "etudes" which are beautiful music pieces, but their names are really misnomers, unless one would take them as "studies" from the composer's stand-point, like painters do. There are people who do not care for bread, but they like cakes and pies. Suppose a person, in order to deceive them into eating bread anyway, would mix the material of bread and pie, and try to produce a new kind of pastry. All would declare it had bread and worse pie. It is very nearly so with those "musical" etudes. Technical exercises are intended to promote the skill of the player, and if a student has his interest centered upon the things to be observed in such technical work they are useful; but, if his interest rests upon other than technical points, then the etude ceases to be a profitable exercise. The subject of etudes forms an important chapter in the history of piano literature; naturally every new technical development had to be exhausted by numberless etudes. Some musicians said the reason why so many new etudes are written is because we get tired teaching the old ones! Why not invent new scales and major and minor chords; so that teachers be interested with novelties! The etudes to be practiced by a pupil ought to be reduced to the lowest number possible, but they ought to be such as will truly serve his technical development; his musical sense should find superabundant nourishment in strictly musical pieces.

PHRASING AND THE BAR.

HELENA M. MAQUIRE.

ONE great obstacle in phrasing is the bar which separates measures from measures. Children somehow, I suppose from long continued counting, have the idea in playing a melody, that it must be a sort of "begin afresh" after every bar, and to carry a phrase over a bar without breaking it in two seems quite impossible as for the proverbial milk-maid to get over the stile with a whole pail.

So, then, if pupils cannot get over a bar without a break, the best thing to do is to take the bar down. In other words, in teaching phrasing, give exercises which are written out without the bars, the phrases copy short things (as Mendelssohn's shorter "Songs," then herself, in this way bringing the long curved lines into prominence. The present method of phrasing is certainly unsatisfactory, as the straight, perpendicular, heavy lines which separate the measures are much more calculated to "call a halt" than the long indefinite lines which seldom ever are just right,

and which have no authority or command either for stopping or continuing in their whole slender, bending make-up. There is nothing more detestable than melody chopped up into equal parts; yet that is what we hear from children perpetually, and generally because children cannot come across a bar without stopping.

WHAT MUSIC SHALL TEACHERS USE?

E. A. SMITH.

WHAT do you say when a pupil brings along some of "Mama's old music" and wants to take it, perhaps "The Maiden's Prayer," or some other notable antique? A great deal may be said at such a time, and there are some things which it may be best to leave unsaid. There is no rule to follow infallibly. A teacher can only use his best judgment and let it go at that. When the music is suitable, use it. Which not, say so and give your reasons for so doing. In the long run you will gain respect by being independent as regards your selection of music. Either you know what is best or you do not; if you do, hold to it—if you do not, then change your profession, else accept. If you accept all advice sent, you will soon find your class has but little regard for your opinion.

ACTIVITY IN EDUCATION.

THOMAS TAPPER.

CONCEIVE the children whom you teach as centers of activity. Regard it your duty to employ that activity in a serviceable manner. Do not listen too attentively to the now common precept that the child as he learns must be amused. His learning should be work that entertains him; but the work must be of the nature that will gain him power which may be applied in manifold operations. Unless this power gained is not a factor that may be universally applied it is of little value.

Educators realize this and are now prone to urge ACT of learning as of more value than the thing learned. In his work on "Civil Government" John Fiske points out that the needed habit is the faculty for research; that with it the learner has a scheme for learning; and that his scheme is probably of greater value than the subjects to which he applies it. Hence not so much what we may make him know; but how we teach him so that he proceeds to find out what he wants to know is the basis of judgment in education. Activity applied is a habit, an application of Power that may endure forever; while items of knowledge may pass away after serving us temporarily.

A NEW VIEW OF GOING ABOARD.

KARL VICTOR.

I SOMETIMES wonder if "going aboard" is quite so heinous an offense as it is depicted. I know that I enjoyed it, and it did me good, and no one condemned me for it. There is over so much written about those who go to Vienna and gaze in ecstatic hopefulness at a certain door in the Karl Ludwig Strasse, meanwhile trying to find the German words for: "Is the Professor at home?" and would he give me lessons, so that I may teach his method in New York State next spring?"

That is the way the novelist paints him (it is usually "he")! But I have been in Vienna and watched these (him and her), and asked them how they were succeeding, how long they were going to stay, how in your dreams coming on? and all that. I never met one who was not inspired to do good work, at almost any sacrifice.

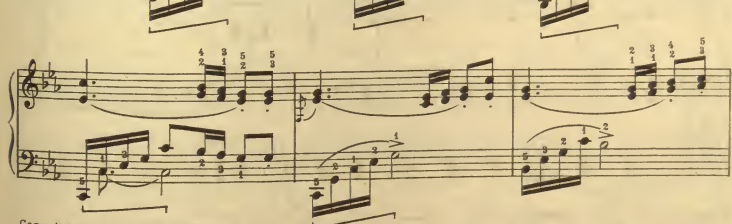
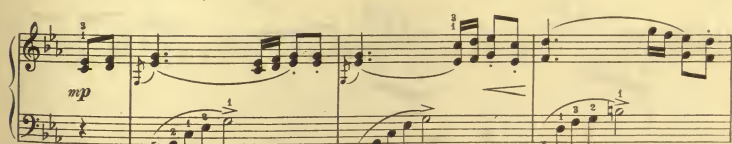
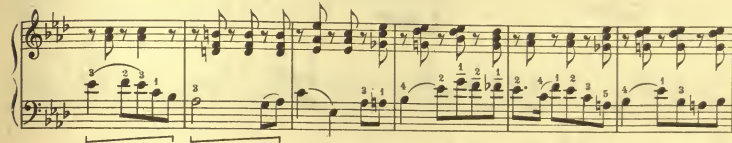
They may one gets hard knocks in Vienna. One gets hard knocks anywhere, if one is inclined to become chaste by being chastened; and, according to good authority, that is the only way. I am becoming convinced that people want to know more in order to be more; and I think it a good reason.

A SONG FROM THE HEART.

NO 3012

When sweet and clear,
The south wind pipes across the grey-beard sea,
Methinks I hear,
Thy sweet voice telling of the joy to be,
When thou art near.

W. F. SUDDS, Op. 248.



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Musical score for page 2, measures 1-12. The score is written for piano in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including triplets and sixteenth-note passages. The key signature has one sharp (F#). The score includes various dynamics and articulations: *mf* (mezzo-forte) at measure 7, *rall.* (ritardando) at measure 8, and *mp* *al tempo* (mezzo-piano, at tempo) at measure 9. The piece concludes with a double bar line at measure 12.

Musical score for page 3, measures 13-24. The score continues from page 2, maintaining the same key signature and time signature. It features intricate piano textures with many triplets and sixteenth-note runs. The key signature has one sharp (F#). The score includes various dynamics and articulations: *p* (piano) at measure 14, and *D. C.* (Da Capo) at measure 24. The piece concludes with a double bar line at measure 24.

Polish Dance. Polnischer Tanz.

Franz Rubens, Op. 23.

Allegro.

The first system of the musical score for 'Polish Dance' is written for piano in 2/4 time. It begins with a forte (ff) dynamic and an allegro tempo. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a diminuendo (dim.) marking.

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The second system of the musical score continues the piece. It features a variety of dynamics including piano (p), piano dolce (p dolce), and piano fortissimo (pp). The tempo changes from allegro to a tempo. The score includes intricate fingerings and a 'stringendo molto' (stringendo molto) section. A performance instruction states: 'The left hand to be raised and again placed on the keys without striking.' The system ends with a 'D.C.' (Da Capo) marking.

The Red Sarafan.

Der Rothe Sarafan.

Russian National Melody.

arr. by H. Hofmann.

SECONDO.

Andante.

The piano score for the second part is written in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) and piano (*pp*) dynamic. The fifth system concludes the piece.

The Red Sarafan.

Der Rothe Sarafan.

Russian National Melody.

arr. by H. Hofmann.

PRIMO.

Andante.

The piano score for the first part is written in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) and piano (*p*) dynamic. The fifth system concludes the piece with a triplet figure.

SECONDO.

f

mf

p

rit. *mf* *a tempo*

f *mf*

dim. *p* *poco rit.* *a tempo*

PRIMO.

f

mf

p

rit. *mf* *a tempo*

f *mf*

dim. *p* *poco rit.* *a tempo*

In the Mill.

In der Mühle.

Carl Ganschals, Op. 239.

Con moto.

The first system of the musical score for 'In the Mill.' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a 2/4 time signature. The first staff begins with a piano (*p*) dynamic. The next three staves are single staves, each with a treble clef. The first staff of this section has a mezzo-forte (*mf*) dynamic. The system concludes with a final staff that is a single staff with a bass clef.

The second system of the musical score for 'In the Mill.' consists of six staves. The first two staves are a grand staff (treble and bass clef). The first staff has a 'Fine.' marking and a mezzo-forte (*mf*) dynamic. The next four staves are single staves, each with a treble clef. The first staff of this section has a forte (*f*) dynamic. The system concludes with a final staff that is a single staff with a bass clef, marked 'D. C.' (Da Capo).

YOUTHFUL JOY. JUGENDLUST.

Allegretto.

Th. Espen, Op. 14.

IVY ARBOR. EPHEURANKE.

VALSE LENTE.

M.M. ♩ = 122.

R. Doles, Op. 11 No. 1.

First system of the musical score for 'IVY ARBOR. EPHEURANKE. VALSE LENTE.' The system consists of six staves of music. The first two staves are the treble and bass clef parts, starting with a forte (f) dynamic. The next two staves continue the melody and accompaniment, with a mezzo-forte (mf) dynamic. The final two staves conclude the system with a piano (p) dynamic. The music is in 3/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests.

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Second system of the musical score for 'IVY ARBOR. EPHEURANKE. VALSE LENTE.' The system consists of six staves of music. The first two staves are the treble and bass clef parts, starting with a forte (f) dynamic. The next two staves continue the melody and accompaniment, with a mezzo-forte (mf) dynamic. The final two staves conclude the system with a piano (p) dynamic. The music is in 3/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests.

Nº 3122

PAPILLON.

H. J. HAROLD.

Allegro moderato.

p

cresc. *f* *rit.* *dim.* *p*

p a tempo

f *p* *rall.* *Fine.*

Piu mosso.

p a tempo

cresc. *f*

dim. *p* *rit.* *p a tempo*

p

cresc.
f
dim.
rit.
p
p a tempo
p
mf
p rit.
p a tempo
p
f
rit.
D. C.

No 2872

Love's Daily Question.

Du fragst mich täglich.

J. Max Mueller, Mus. Doc.

With tender expression.

Mit innigem Ausdruck.

Thy dai - ly ques - tion, love, is "Lovest thou me?" The
 Du fragst mich täg - lich, "Lieb - chen, liebst du mich?" Und

faster
f
pp
 same re - ply I make thee ev - er: "I love thee, dear, so ten - der - ly," Wilt
 tau - send-mal muss ich dir sa - gen: "Ich lie - be dich so in - nig - lich," Wo -

molto cresc.
f
mf
 thou wilt thou be - lieve me nev - er? I've told my sto - ry to yon - der moon, See.
 zu, wo - zu das vie - le Fra - gen? Ich hab' ja Al - les dem Mond er - zählt von

there she wan-ders a - bove thee; Fly up, sweet maid, and bid the moon Tell how
un-ferm Lie - bes - ge - trie - be; Mein Schatz, geh' hin, und frag den Mond wie

fer - vent - ly I love thee! And if she will not tell thee tru - ly, Then
in - nig ich dich lie - be! Und soll - te ers ver - ges - sen ha - ben, so

ask the stars that night - ly shine; One sum - mer eve I show'd them all The
frag' die gold - nen Ster - ne - lein! Ich weikt sie ei - nes A - bends all in's

treas - ure of my se - cret shrine. Thy dai - ly ques - tion, love, is
süs - se - ste Ge - heim - niss ein. Du fragst mich täg - lich, Lieb - chen

faster "Lov'st thou me?" The same re - ply I make thee ev - er: "I
liebst du mich?" Und tau - send - mal muss ich dir sa - gen: "Ich

love thee, dear, so ten - der - ly" Wilt thou wilt thou be - lieve me nev - er?
lie - be dich so in - nig - lich! Wo - zu, wo - zu das vie - le Fra - gen?

poco a poco cres - cen - do
 I've plighted faith to thee, my own sweet love, My ve - ry soul to thee I've giv - en;
Ich hab' ja ew'ge Treu ver - spro - chen dir, wohl un - der heis - sen Lie - bes - kus - sen;

poco a poco cres - cen - do

ritard.
 My glow - ing eyes may tell thee more Than moon, or stars in hea - ven.
In mein - en Au - gen, siehst du mehr als Mond und Ster - ne wis - sen.

A SONG OF THE ROAD.

No 2899

JAMES WHITCOMB RILEY.

KATE VANNAH.

With permission of the author, and of the Lippincotts.

Oh, I will walk with you, my Lad, which
Aye, glad, my Lad, I'll walk with you, what-

ev - er way you fare,— You'll have me, too, the side of you, with
ev - er winds may blow,— Or Sum-mer blos - soms stay our steps, or

heart as light as air,— No care for where the road you take's a-
blind - ing drifts of snow,— The way that you set face and foot's the

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lead - ing an - y where! It can but be a joy - ful jaunt, the
way that I will go, And brave I'll be, a breast of you, the

while you jour - ney there. The road you take's the
Saints and An - gels know. With loy - al hand in

path of love, an' that's the brith of two, And I will walk with
loy - al hand, and one heart made of two, Through Sum-mer's gold, or

you, my Lad, O I will walk with you.— Ho! I will walk with
Win ter's cold, It's I will walk with you.— Sure, I will walk with

2899 - 3

you, my Lad, Be weath-er black or blue, Or road-sides frost or
you, my Lad, As Love or - dains me to, To Heav-en's door, and

dew, my Lad O I will walk with you, Ho!
through, my Lad O I will walk with you, Sure.

I will walk with you, my Lad, Be weath-er black or blue, Or
I will walk with you, my Lad, As Love or - dains me to, To

road-sides frost or dew, my Lad, O I will walk with you, —
Heav-en's door, and through, my Lad, O I will walk with you, —

LETTERS TO
PUPILS
JOHN VAN CLEY

TO E. R. H.—Your quandary as to your vocal student is more than ordinarily interesting to me, since it is one which I have encountered a hundred times in my own experience of a score of years in voice-teaching. When there is no ear, or, rather, when there seems to be none, it is quite unwise to leap to the conclusion that there is no vocal perception at all. The student may have a sense of tones, and, consequently, a sense of learning to sing. There is such a thing as an ear, absolutely unconquerable, which may be likened to a hank of sand as a soil in which to raise flowers; but such cases are exceedingly rare. Nearly every human being has some trainable perception of tone, but in such a case as that of your pupil, being isolated from the hearing of music, there is a huge rampart of difficulty to scale. Very few people realize that the sense of tone is not a faculty, but the result of things learned in the plastic years of infancy and early childhood, when the subconscious brain is as plastic as warm wax, yet retentive as granite. From the fall and clear diagnosis which you give of the case, I am at first disposed to say that you have gone to work with wisdom and skill. All the experiences which you recount sound to me like plagiarisms from my own life—labor with intractable voices. I can only say that the lady in question is a case, I dare say, like Beethoven's lady, who had no sense of hearing. The task was a tedious one, it must be admitted, but she did learn to sing artistically and in good time, and is to-day a prominent singer and choir-leader in one of the principal cities of the South.

Here is a simple device for stimulating the ear into sensitiveness, and fitting it to be, as it must in singing, the regnant queen of the larynx. Select a tone lying in the middle of her scale, or just a few semitones below it. Sound this tone, loudly, and about four times, requiring the singer to make any effort with the throat, but to sing into the throat, and not to expect fine, couchant at the gateway of the anticipated music. This intense listening is necessary to all musical development, and we find nearly as much need to secure real listening on the part of our pianists as on the part of our singers. Now let her try to secure the note with the throat, and while she is holding it, add the other notes of the triad chord in which it is the third. First make a major chord, which is the easier, then the minor. First, suppose the chosen tone to be second space A, and add to it in her ears with F and C, making her voice an A major triad. Next, add the third, pure chord of F-major. Next, add the third, sharp and C-sharp. Again, add the tone as the root of an A major, and the A-minor triads in turn, then, as the root of the A-minor and the D-minor chords. Thus, you see, the student has six of the most simple and most beautiful interrelations of tones, and, before she is well aware, she has found a delicate perception arising of tone-modification. Try this, and write to me personally how it works.

One more thing, accustom her to listen daily to intervals, not to chords, on the piano, and learn their names as soon as may be.

Now try her as before, but do not strike the tone the strings, only giving on the instrument the other two needed by the triad. Let no number of false shots cause you to abandon this tone-archery, for you must remember that the inconceivably numerous muscular modifications and adjustments of the human vocal machine are simply beyond computation, and are one of the most marvellous things in the universe. When one has not sung, the muscles are as ludicrously inert

THE ETUDE

as are the muscles in the legs of a puppy, waddling in his new-found world, as those of a colt awkwardly prancing, or that still feeler hit of wonder, and a bundle of animated dust and warmed clay, the human baby. Think of the little toddler's abortive efforts to support himself, and to change his locality, and then remember that the larynx may be a newborn babe in the æsthetic kindom of tones at a time when the rest of the body is quite mature and able to meet the demands put upon it in the realms to which its various organs are correlated.

By all means let the girl tug away at singing; singing is quite as artificial a department of music as the performance upon any instrument, and the notion that it is a pure instinct and nothing else is one of the foggy blunders which retard the advance of our art. Perhaps nothing else is quite so important, upon the whole, as the culture of the voice, both for speech and song.

To E. A. F.—You trials with the 17-year-old girl who will not practice dry studies, and who is careless about counting, who takes no interest except in tune-ful studies, who likes pieces and cries constantly to be favored with them, who nevertheless is hacked by parents who are determined to have her learn is one of the terribly thick-shelled hickory-nuts which all musical laborers encounter now and again during their career. To be sure, the girl is not a case of the kind of revolt in the cause of the education of the human race, but she is a case of the kind of revolt which makes a compact with her that, if she will devote a certain amount of her time for practice to those odious ill-sounding technical formulas, she may have all the time a series of the very prettiest pieces which you can find in her grade, and, furthermore, that you will play four-hand pieces with her. That a student abhors the hideous formulas of the scale, the trill, the arpeggio, the cadenza, and other indignities in full of awful instruments for infliction upon the human sense may be, in reality, no other indignity. It is often just the most musical students to whom these things are in their rawness the most distasteful. Such necessary, but uninteresting, elements must be learned, but they must be disguised. Do you know what civet is? All the best performers owe their permanence to the presence in them of some civet. Civet, yet civet, is the secret of their success. It is full strength and unmodified with other sweeter and more evanescent odors would be to most, if not to all, extremely ungrateful, if not even repulsive. So do not despair, even though your reluctant student cannot work up a frenzy of delighted enthusiasm over such heart-moving utterances as C-B-D-E-C, C-B-F-G, C-B-E-C-D-E, or the noble and indistinguishable C scale itself. To an advanced musician, to whom the relation of the notes comes to many and many a touching and beautiful passage of immortal music is clear, they are baptized in a charm not their own, but remember to the beginner they are as dry as saw-dust or bran. You must go to work with all possible tact and suavity. Give her only small homœopathic spherules of such raw music-matter, and let the hints of protoplasm take their own course. Do not elaborate this with melody, there is no showing any feeling for melody, there is no shows for her. Do not arch unnecessarily your eyebrows with a supercilious scorn for taste that will not take to the sonata form kindly at first, but let her play melodies, always on the strict stipulation that she will earn her pleasure, as we all have done by doing the ungrateful task first. As to the not counting, that will all be done by your playing with her and her fellow-students. There is a vast hand piece of music composed in this form, and then, what is more, the whole realm of the orchestra is well represented by four hands.

To G. W.—Yes, having the spirit which your letter manifests, even with all your hampering limitations, you may take heart and go ahead with the toils, the noble toils of the musician. It seems to me especially to be commended that you have so good a set of books already. It is very difficult to recommend books to a student, for three reasons: first, there is now a

great wealth of excellent books in the English language; second, much depends upon what direction your studies may take, and, third, it in part depends upon how much money there is in your exchequer available for such a purpose. Shooting an arrow at a venture, like the Hebrew of old, I will name a few at random. To cultivate enthusiasm about music and its poetic envelope of sentiment, take the "Musical Sketches" of Elise Polko. For the same purpose in a higher way, Liszt's "Life of Chopin." For a smooth and entertaining, as well as thoroughly instructive, account of the history of the art I can recommend that by W. S. B. Matthews.

In a philological vein there are two very excellent, yet readable books, the "Letters to a Lady," by Ehler, and "From the Tone-world," by the same critic, the "Chopin and other Essays" of Mr. H. T. Finck will also help you. There are good lives of all the immortal composers, and you can scarce go amiss unless you buy some of those too circumstantial German works which would probably weary and disgust you. You ought also to read a few good musical novels, such as "The Minor Chord," "Mine Enemy's Daughter," perhaps "Charles Auechter," and a half-dozen more. As for the sonatas of Beethoven and the operas of Wagner, there are many pamphlets and primers, like those of Dr. Hugo Riemann, Mr. Federlein, and the

Now as to your more technical and personal questions. If you are busy all day, and can only command the evenings for study, I would take an hour or half for the piano, then an hour for reading, and at least a half-hour for theory. You say that your music, though selected from Beethoven, Mozart, Chopin, and all the rest of the great men, sounds to you like notes without any meaning; this shows that you have the real musical foreboding, if I may translate a beautiful German word, *Ahnung*. That is the first sign in the whole cure. You are probably right, and it would be better than a mere righting of the balance, which is the only way, if, having studied in a secluded school, you had even heard your teacher play things, you had any feeling but a dim notion how things should sound. For this deficiency there is a specific cure, and but unfortunately a very costly cure,—the hearing of representative performers, and that in large numbers. For this culture, which is quite indispensable for a rounded musician, you must spend some time in a large city. So arrange your affairs that you may be absent from time to time to go to some large center of culture. The amount of music to be heard, and where, may be three months or two, or even less, so that you can digest, selecting it very carefully so as to secure the utmost variety of deep and lasting impressions. Do not think of giving up the beloved study, for it is such secluded enthusiasts as you, growing up in the solitude of the country or the small city, with the poetic environment of Nature, it is such flowers as you, I say, that become the brightest ornaments of our cities in time. Sometimes those who live in the city itself are in ignorance of the advantages which the country affords. The great advantages were not intended to be unattainable. Yes, say; let your love for the study go on, and keep up a true enthusiasm for its wonders and secrets.

This following description of the invention is by an Italian friend: "From the tops of the keys of a keyboard starts a skin of electric wire, which arrive to another apparatus, where are placed several instruments of music, which all play by the means of electromagnets, giving the movements of the instruments' bows, and producing the same movement, ample or shaking, as wished. Many other electromagnets give action to substitute the work of fingers as keyboards on the strings of the instruments." This gentleman further informs the world that the invention is for sale. It would doubtless prove useful to certain opera-touring companies, who would be glad to dispense with fiddlers and others who expect to be paid, and strike—not the lyre—when they apply to the exchequer in vain.—*"Music," London.*

TURNING MUSIC PAGES.

BY ROBERT D. BRAINE.

Do not fail to teach your pupils how to "turn over" the pages of music when there is no one handy to turn them—that is, if you understand the art yourself. This may seem to be an exceedingly trivial detail at first glance, but I have seen many a good musician make bad breaks at the "turnings" just because he had not made a study of doing it skillfully.

It is, of course, preferable to have some one turn the music if he can do it correctly and skillfully, but too often the person who is asked to turn turns over two leaves at once; turns in the wrong place; or does not turn until too late, with disastrous results to the performance if the pianist does not know the music well enough to go on alone for a few measures until the music is set straight.

Every pianist who is obliged at times to play accompaniments in concerted pieces, for dramatic work, or even for solo work in public where it has to be done from music, should be prepared to turn his own music, so that he is not obliged to miss a single measure of the music. It is obvious that a singer or instrumental soloist in a public concert cannot make a series of involuntary holds (as he is so often obliged to do, when accompanied by amateurs in drawing room performances), until the pianist gets his music turned over. Nor can the action of a dramatic composition wait on the turning of the music.

The first and most important thing for the pianist to do is to have the music in good shape for turning. He should turn up the lower corners so that they can be easily grasped, and he should also be careful to look all through the music to see that consecutive pages follow each other, and that none of the leaves are lost.

Many a bad break has been made by an accompanist's coming to a jumping-off place in the music, where page 5 follows page 3 or page 11 is next to page 7. Such breaks are always disconcerting to the performers and annoying to the audience, who are always slow to catch on to what the trouble really is. If the music has been brought to the concert-room in a music roll, rolled as tight as a fifty-cent Roman candle, it must be unrolled again and again until all the knots are out of it, and it will lie perfectly straight on the piano-rack. If the music is of that "lattered and torn" variety which so many performers are fond of carrying, it should be stuck together with pins and made as straight as possible before it is played. I once knew a professional accompanist who made a regular business of accompanying professional performers of every description, who always carried a pocket repair kit, containing mullage, paper, transparent tape, etc., with which to repair such music. I have seen accompanists who have brought to him. He said that he frequently got parts that were so bad that they simply would not lie on the piano-rack without a vast amount of patching up.

The next and most important part of all that claims our attention is that of seeing that the music is in good shape while the other hand turns the page, and this is where good musical judgment and wide experience stands the performer in stead. It is clear that no invariable rule can be laid down as to just what shall be played and what left out. Of course, if there happens to be rests in either hand just at the bottom of the page the matter is simple enough, as the hand which is free does the turning. If, however, both hands are occupied with important parts, it is sometimes quite difficult to make the music sound passably well with one hand. If an accompanist to the voice or another instrument is being played the accompanist should play the most important part of the accompaniment at the turning point, no matter in which hand it happens to lie, leaving the other hand to turn. If the accompanist at this point has the bass in one hand and the chords or arpeggios in the other, he must manage to play both the bass and the chords or arpeggios with the

same hand, even if it is necessary to change or simplify the passage, at the same time preserving the characteristic harmony.

If it is an accompaniment to a voice or instrument the left hand should contain all the harmony and the right hand counter-melodies the turning should be done with the right hand, the left hand playing the accompaniment meanwhile. There might be many exceptions to this rule, however, for in some cases the counter-melodies are of such importance in giving a passage its characteristic effect that to break their continuity even for a space of time sufficient to turn over would ruin the effect.

In many cases a skillful musician can so combine the passages of the right and the left hands, leaving out a part of each, that the turning will be scarcely noticed. It is plain that there is room in doing this for musical talent and knowledge of the highest order. The ideal musician would recognize at a glance the most important and characteristic parts in each hand and combine them for one hand as well as it could be done, while the turning was being done. Some of the best accompanists I have ever known would make it a point to always carefully examine the passages at the bottom of the pages which had to be turned, and mentally settle what they would do with each in the way of combining them, if possible, for one hand. Some of them are marvelously successful in this, and I have a doubt many of my readers have marvelled at concerts where the accompanist turned their own music to see how neatly they got over the "turnings" without the slightest break being noticed. It is akin to the same remarkable talent which is evident in musicians who are putting an orchestral score on the desk of their piano and playing a creditable piano arrangement from it at sight. We can imagine nothing higher in the way of musical skill than this. The problem of the accompanist in arranging the work of two hands for one hand at the "turnings" is much simpler than this, but at the same time calls for the exercise of great musical skill.

The piano soloist should, of course, play from memory, but in case he is obliged to play from music he should try to have some experienced musician turn for him—one who can follow the music as he plays it, and turn at the proper time. If no one who can be trusted to turn properly is at hand, he should study the "turnings" so that he can turn for himself, as nothing is more inopportune than to hear the continuity of a musical composition broken by continual stoppages.

Of course, the important point is to keep the continuity of the melody or subject unbroken while the turning is being done, consequently the hand which is playing the melody, whichever it is, must be kept at work while the other is turning. In the case of a musician of great talent he would combine the passages of the right and left hands so far as it is possible to do so.

Outside of professional accompanists this matter of making good turnings is rarely given a thought even among fairly able musicians, while amateurs usually make a dead stop at the turning, dawdled with the music with both hands, turn over two pages at once, turn back with splutter, and probably end with dropping the music on the floor.

One frequent mistake is to wait too long before turning. The best way is to stop playing with the hand which is to do the turning several measures before the end of the page, grasp the corner which the mind has grasped the passage very quietly, wait until the music has been previously turned up, and then turn over quietly and deftly, the eye and the hand proceeding without a break.

Where one has to depend on some one to turn, it is best to arrange that the music will be turned at the nod of the performer's head, for very few people can be relied on to turn at precisely the right point. A rapid sight-reader always reads a measure or so in advance of the notes his fingers are actually playing. List is said to have been a phenomenon in this

respect. A gentleman who once turned for him said he always gave the sign for turning at the beginning of a full state of the music ending the page, showing that his mind had taken a mental photograph of at least eight, or even ten measures of music beyond what his fingers were actually playing.

It may be said that lack of encouragement on the part of a public disposed to undervalue the home product in art is in some degree responsible for the turnings on the "continuous performance" plan, and to teach their pupils to do it also.

WHY WE ARE NOT MORE MUSICAL.

At the recent public meeting of the National Institute of Arts and Letters, Horatio William Parker, head of the musical department of Yale University, spoke of the undeveloped state of musical production in America. No art has yielded so few products for the honor of this country as music.

Mr. Parker thinks the musician is hampered by too many of the good things of this life, and that poverty in youthful artists is the most efficient aid toward stimulating the creative energy.

It is certain that the luxurious atmosphere of this country is conducive to the money-making spirit more than to the artistic. Music, among Americans, is not usually regarded seriously. The women have taken it up extensively lately, but their interest in it is still too new and superficial to make an impression on the general mind. How many men are really interested in music! So few that they hardly count.

It is not for lack of natural taste for music that this indifference exists, for every human being seems to feel naturally attracted toward it. To the untutored, musically uneducated mind, the higher forms of music are not sympathetic because they are unintelligible, but every person has some sort of a dim, vague voice and has at some time in his life tried to sing, indicating a natural fondness for melody. But when a natural taste is not fostered it is inevitably and speedily wiped out by the many other interests that make up life.

The average American man is so absorbed in business and making money that he has little time for the cultivation of the arts. It is this striving after wealth that casts its shadow upon the musician as well as the businessman. It would be difficult to find a musician here hard at work in an attic, caring nothing for the comforts of life, and feeling happy in his work.

In Europe the artist is usually more ideal. He does not lose a bit of prestige by living modestly. He is honored for his abilities, and that alone for the economical life which he is forced to live. He feels that his work is appreciated, and that means more to him than good living. His surroundings are a constant incentive; his efforts are sympathetically received, but never credited with more credit than they deserve.

To make a musician of their son does not tempt American parents. They do not see wealth and position associated with that profession, unless, indeed, it be in the case of a great virtuoso or singer. In the few cases where young men receive a musical education, they pursue it with the idea of gaining credit and skill as executives. They spend hours upon hours at their instruments, paying little attention to the music in its deepest sense, content to use the compositions that have been given them without a thought of how they were created, but where there is effort there is usually some result.

All American musicians of both sexes would profit much if they passed to contemplate in a comprehensive way the present position of musicians in this country. If those imbued with the commercial instinct, as well as for those in whom the ideal is

uppermost, there would be much profit in this survey. They would then see that, with one or two exceptions, the writings of American musicians have accomplished very little. How many American pianists, violinists, singers have risen above mediocrity?

It may be said that lack of encouragement on the part of a public disposed to undervalue the home product in art is in some degree responsible for the turnings on the "continuous performance" plan, and to teach their pupils to do it also.

At all events, there are hundreds upon hundreds of musicians of both sexes who have devoted talent, money, time, and much labor to acquiring proficiency in various instruments with only indifferent success. Many young men, who dreamed of becoming virtuosos, are glad to earn their living by playing in orchestras, and will never have as much money as few of them would have devoted to their education.

Where so many compete, and so few succeed, there is not much to be sought by the person of wide head. But composition is an almost untrodden field in America, and if as serious attention were devoted to this, the highest form of music, as has been given to the lesser branches of the art, there is every reason to believe that the talent undoubtedly possessed by native musicians would accomplish something more to the honor of the art in this country than has yet been achieved, and even pecuniary reward would probably not be lacking.

Positively, too, the new note in music which the world has been awaiting since Wagner died might then be struck in this country.—L. D., in "New York Journal."

ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETSCHUS, MUS. DOC.

PERCEPTION OF TONE-RELATIONS THROUGH THE EYE.

EVERY student of harmony knows—and doubtless the majority of advanced students also have discovered—how difficult, how nearly impossible, it is to achieve positive results and derive real practical benefit from the study of harmony, before the pupil has learned to "hear with his eyes"; that is, has acquired the faculty of perceiving the effect of the tones on the page before him, and their relations and movements, without the necessity of first playing them upon the pianoforte. So obvious is the impediment which such a lack of subjective tone-perception imposes, and the inadequacy and awkwardness of the appeal to the key-board is so thoroughly appreciated by the unfortunate "tone-blind" pupils, that it may be seriously questioned whether any progress in harmony can be acquired; whether subjective tone-perception (call it "sight-reading," "hearing with the eyes," or what you will) will not be the first and most vital condition of successful harmonic study. My experience has been the belief upon me that this is the case; and that the efforts of both student and teacher should be concentrated from the very start upon the acquisition and development of this faculty. Without it, the pupil is working, literally, in the dark, with the prospect of even less than the ordinary fisherman's netful of results. All his mental labor is purely arithmetical calculation, as far from real musical thought as the clicking of a typewriter is from vital speech. With it, every page of music is open to him.

What has led to some mistrust of its value is the fact that studies in harmony may be prosecuted, and often enough are, with a degree of apparent success, by tone-blind pupils, simply by dint of close attention to the given rules. But,—quite aside from the incredibly disproportionate waste of mental energy which this close attention to the rules involves, and aside from the necessity of multiplying the rules almost in-

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finately, which this dependence creates and abets,—such tone-blind pupils are constantly mistaking the symbol for the thing itself; constantly mistaking letters with tones and intervals with tone-relations; constantly, and with increasing tenacity of habit, thinking of music as spots upon the page arranged in a kind of geometric relation to each other, instead of perceiving them as living sounds, and detecting a real but nevertheless, meaningless meaning behind the array of signs and characters which mean nothing, truly, but ink-spots, unless their vital equivalents have been grasped and heard.

It is somewhat curious that the ability to realize a kind of abstract relation of a group of tones, the effect (location and relation) of the group of tones, without the aid of the external ear, should be so rare, and, usually, so difficult to acquire. And it would be hard to frame a reasonable excuse for its lack, that did not implicate those intrusted with the early musical training of the prospective musical artist.

Does anyone who has learned to read look blankly upon a printed or written word, as a mere combination of letter-characters, whose meaning he cannot grasp until it has been spoken? Does not every reader of a book, in the full meaning, not only of one word, but of a whole sentence, the moment his eye has scanned it, without first having to read it aloud? It appears safe to conclude that if the child were taught to "read music" as early, as rationally, and as thoroughly as all are taught to read books, he must, as a matter of course, comprehend the musical effect and significance, not only of one chord, but of the entire phrase, by simply scanning it as readily as we absorb the meaning of a printed word or sentence in the mother-tongue without the aid of the ear?

It must be admitted that there is one very important difference between the task of reading music and reading a printed sentence with the eye alone, namely: the reader of a book traces but one line at a time, whereas the music reader must scan three or four (often more), lines, or voices, simultaneously, and therefore the collective meaning. To be sure, the musical lines constitute together one unit of meaning, and not an unintelligible jumble such as would result from hearing, or trying to hear, as many sentences of words together. But the chief difficulty of reading a musical phrase with the eye rests in this circumstance, no doubt. It is a rare occurrence, in my practice, to find that a pupil cannot grasp the effect of a single part,—the given melody alone, for instance; while even the more skillful readers of this ilk betray often great difficulty in perceiving the collective effect of two associated parts, and confess their entire inability to hear three or more.

To such, and to the student of harmony in general, I would offer the following advice:

First of all, do not yield to the impression that you recall, mentally, the sound of any written word, the sound of any voice you have recently heard, any sound in nature with which you are familiar (as of course you can) then you can surely recall and perceive mentally the effect of a tone which the written note symbolizes. If you claim you cannot, you are at once yielding to natural and pardonable self-deception, or you really do not know "one note from another" and never will. If the latter be manifestly true, give up the study of music. If, however, you are a sound character, then you shall in time hear everything,—if you will make the necessary mental effort. When you say, I cannot, I am tempted to rejoin, you are mistaken—your will not!

The endeavor thus to conceive the relation of one tone to another from the action notes may call forth, at first, an almost superhuman effort of mental concentration. Begin with a task that is perfectly easy, and you may escape the need of such severe effort altogether; take two notes in succession, the first of two given vividly. Strike the first one on the pianoforte, and then listen for the next. If you cannot, really cannot, find its location, with all your mental might (be careful how you acknowledge yourself thus utterly routed!), then strike it; play the two in their

succession,—and then gaze upon the notes and recollect how they sounded; let your memory thus aid you, for several seconds. Proceed in the same manner from one tone throughout the melody. After reaching its end, see if you can recall it, from the beginning, without playing it. If not, try again, and again; take, the second time, three or four successive tones at once.

Do not make this experiment with any melody that changes the key; take only such as remain in the same key throughout. For the mariner's compass of the music reader is the natural scale; from this all his mental bearings must be taken; I have yet to encounter a "musical" student who could not recall the effect of the major scale, ascending and descending. The first efforts should be directed to dissecting this scale, until you are able to recall the location of each separate scale-step, after the key-note has been given. Adopt this standard, and no other, in your first essays to hear tones with your eyes; then, knowing which step you are to hear,—the key-note always being given,—why should you not be able to hear it?

Do not undertake to hear more than one voice (part) at a time. After mentally reading the soprano of your earliest exercises in 4-part writing, try to hear the bass alone, then the alto alone, and finally the tenor.

When you feel ready to begin the mental association of written voices, take soprano and alto first. About this much might be said; for many possible methods of procedure individual pupils will find it wise to discover and adopt that which best suits their special habit of mental concentration. One way is to regard the two simultaneous tones (on each beat) as "accidentally" first tones; the soprano tone, then, and imagine the effect of the alto tone below it; if they agree—notes, sing them (mentally) as two successive eighth-notes; then draw them together and hear them as one sound. Another way is: after grasping the first beat as a whole, to suppose together, try to conceive and follow the movement of each. For instance, if the first beat be $\frac{4}{4}$ and the next $\frac{4}{4}$, endeavor to trace the course of E up into G, and of C down into B; this is the best method, the only true one. Again, if he be at first impossible to form the mental concept, play the intervals successively, and identify your lingering memory of how they sounded with the notes that represent them.

After succeeding with these two voices, try to hear soprano and bass; then other pairs. In time, it will be possible to hear three, and then all four. This is certain. It depends solely upon the quality and persistence of mental concentration. I repeat, if you do not learn thus to hear with your eyes, it is solely because you will not.

Let every effort be guided by your concept of the natural major scale, during the first studies, which must be confined to major. And use the key-board in the manner suggested, if absolutely necessary,—for awhile.

Not until considerable (almost absolute) proficiency has been achieved in reading major melodies and phrases may such in minor be taken up,—one voice at a time. Here, again, require an absolutely clear concept of the minor scale, and make all mental calculations from that concept.

After this, melodies with modulations, and with embellishing tones, will be found more easily conquerable. Upon two things great stress must be laid: 1. Absolute silence must prevail where harmony exercises are being written; for then is the mental perception of the tones possible. 2. Never write a note without hearing the tone for which it stands; do not, under any temptation, pen a note without having heard the preceding one; this will not be difficult, for only one note at a time can be written.

Said a teacher, "This pupil is as hard as flint; you can not get any fire into her playing." This may be your fault, dear teacher. May be there is no fine steel in your own makeup, or perhaps you are only soft iron, unfit to draw fire from a flint.

Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

HARPISTS IN DEMAND.

MISS CLARA MURRAY, the well-known harpist, is very enthusiastic over the ever-increasing popularity of the harp. Not only has she had great success this winter in concert work, having played in Cincinnati, Memphis, Omaha, St. Paul, and other cities, but several of her pupils have also held excellent positions this season. Among them, Mr. Walfrid Singer has just returned from a successful tour with the Chicago Symphony Orchestra, Mr. Rosenhecker, director. At present, owing to the illness of Mr. Edmund Schuecker, harpist of the Chicago Orchestra under Theodore Thomas, Mr. Singer has been engaged to substitute for him. Miss Wilhelmina Lowe is harpist for the St. Louis Symphony Orchestra, Miss Alwood is with the Boston Philharmonic Orchestra, and Miss Alice Grosvenor is with the Cincinnati Symphony Orchestra, and Miss Alice Grosvenor Smith is solicitor with a company under the management of a prominent bureau.

HAVE THE RICH A MY GIVING MUSIC LESSON? RIGHT TO WORK?

"I don't think of it, I am able to support my family. It would injure my credit in business," replied her father.

"No, indeed!" said her mother. "We've never come down in the world so much that the women in the family have had to go to work. It's not to be thought of. It would injure your social prestige."

Mary looked disappointed and dropped her eyes. After a moment's silence she spoke again in a different tone. "I shall have to have a new dress; you can let me have the money, to-day, Papa?"

"I'm afraid I can't, my child. Your wardrobe is very expensive. You must learn to be satisfied with looking respectable, my means are limited, you know."

"But I don't look respectable. That's the difficulty," said Mary. "That's why I want to give music lessons. The money I could earn would buy all these extra things that I need, and have so to give for. I love to teach. I am not contented to just go on self-denying, when, by working, I could earn what I long for, and feel that I am useful in the world, too."

"Women have no call to be useful in the world," said her father. "Their sphere is the home. Why don't you help your mother in the house? Two servants are more than I can afford; dismiss one and seek to fulfill the duties of womanhood."

"Do you wish me to wait on the table and wash the front windows?" asked Mary.

"No, don't be foolish; of course not. I wish you would make cake, and weigh the meat. The butcher robs us. And such things."

"The maid doesn't make cake; but she does wait on the table and wash windows. I am not fit for her work, you see. Will you pay me as much for weighing the meat and making cake as I could earn by six music pupils at a dollar each?" asked Mary.

"If I haven't money to give you when you ask for it, I certainly shall not throw it away on such an unbusinesslike arrangement. Your mother pays two dollars and a half, and Grace works all day, I don't ask you to do that. Tell me how you can get a dollar a week."

"I could better afford to buy off my time at two and a half and pocket the difference," said Mary. "Fifty dollars a year would not pay for all my dress."

I need a new hat, and shoes, and neckties, and more music lessons for myself, besides. And that is why," continued Mary, with heightened color, "I did not say anything about giving music lessons till I found I could. I have this tuition of my first quarter's lessons in my pocket this minute, enough to buy all the things I spoke about."

"Are those pupils going to take any more lessons?" asked Mary's father, in a tone between chagrin and anxiety.

"Yes, they are all satisfied, and I am promised two others."

"In that case, as you did not ask my advice in the first place, I have nothing to say," said Mary's father. "You'll regret it, though."

"I wish you had more regard for our feelings," said her mother. "But now your father has left the room I will say that I couldn't see where you were going to get your spring suit, and, as it is, you can have what you please."

Mary's determination caused a good deal of comment at the music club of which she was a shining light.

"Have you heard that Mary is giving music lessons?" asked the secretary of the president.

"What a shame," said the president. "What right has a girl with a father able to support her to take the bread out of the mouth of those that are obliged to depend on their own exertions?"

"I don't see how she can reconcile it with her conscience," remarked the secretary. "There is the case of Maria Benson, in Bohra, she studied in Boston and made herself very competent indeed, and then just because she was tired of being idle and wanted something to do she supplanted Miss Pettibone, who had a mother to support and till then had had all the teaching. Of course, Maria was a better teacher than Miss Pettibone; but I thought she was much to blame."

"Why, I understood that Miss Pettibone was very unfit to teach, her pupils couldn't play," suggested the treasurer.

"That's true, but she needed the money, and Maria Benson didn't. Miss Pettibone was obliged to give up teaching and apply for the post-office. The town had to send to Washington and get her the appointment, because there didn't seem anything else she was fit for. It is an example of the harm women do when they thrust themselves into business-life. They upset everything."

"You haven't made me understand exactly," answered the treasurer, who held advanced ideas. "Didn't Maria Benson satisfy the parents of her pupils?"

"Oh, certainly. She had a genius for teaching, you know. Since she went home to Bohra the town has grown quite musical."

"And I understood Miss Pettibone made a very good postmistress."

"The best they ever have had."

"Then Maria hasn't taken the bread out of her mother. And the parents in Bohra were getting public interest being injured?"

"The person who has been injured is St. Kratz; he allowed he was going to be postmaster, because he

was tired of farming it; and now Miss Pettibone has done so well he couldn't get it away from her; and it's a case of women's occupying positions that ought to be given to men. He's joined the Populists, because he's mad."

"I can't understand how the fact that St. Kratz raised seventy bushels of potatoes and five tons of hay has impoverished the community. As I see it, the town of Bohra is so very much better off because of better off than it would have been if Maria had not gone into music teaching."

"You always were very queer, Matilda," said the president to the treasurer, candidly. Then the treasurer gathered up her papers, and prepared to leave the room and the president and the secretary to themselves. She turned at the door, however, and there were two points of view to consider," said she, with her hand on the knob; "in the first place, it is the birthright of everyone, woman or man, to seek life, liberty, and happiness. But work is the only way to obtain any of the three. No one has a right to idleness; and Maria from the work they need for their well-being. The circumstance that they have a present assurance of support is no more a reason for shutting them out of activity than it would be Mary's brother or Maria's cousin, who are in exactly the same circumstances. They need the work for their characters, and the world needs the kind of work their characters make them do. Miss Pettibone's support does not come into their problem at all. Miss Pettibone's support is her own problem, not Maria's. I understood that Maria's father offered to disinherit the girl and let her do the housework. But why should Grace be turned out of her place so that Mary should earn any more than Miss Pettibone? She has fewer resources than Miss Pettibone, and equal need for earnings."

"The other point is that when women with means don't work; or, if working, do not use their powers to the best advantage, the world is impoverished by the loss of their labor. Suppose five people were on a desert island and only four of them worked to produce the necessities of life. Is it not clear that 20 per cent. of the earnings of the four workers would be absorbed without return? The actual situations of life are more complex, but the idler is just as great a tax on the community as is the more primitive condition cited."

"The entrance of women into music with sufficient capital to prosecute their profession to advantage is the best thing that could happen. No profession can thrive without capital. Music is not like a city woodland, where applicants show their willingness to work before receiving their due. It is a profession and an art; and the more favorable the conditions under which it is prosecuted, the better for art and for the community. Society grows rich by industry, not by abstinance from industry."

"The treasurer closed the door and left the ladies, who had heard her with respect, because, she, being a businesswoman herself, wore a certain suggestion of the aureole of masculine prerogative. But when she was fairly out of earshot they returned to the case of Mary and Maria. "There's nothing to prevent their going into independence, and they'll find it out," said the president; "but I can tell you this thing: they will not marry as well. They are nice girls and promise to develop into superior women. There's nothing the average young man is so much afraid of under a superior woman, who has shown a liking for music, and they'll find it out."

"I think there's something in what Matilda said, though," said the secretary. "I can't see why the fact that St. Kratz joined the Populists reflects on Maria."

"Well, my husband says it does," responded the president, with an air of conviction. "You see, St. Kratz always was a straight ticket, and every vote counts where there are so many more women than men, like Bohra. I did say that about St. Kratz's potatoes where Maria couldn't, myself. But he said I don't know anything about political economy."

"What is political economy?" asked the secretary, with a slight hardness in her voice.

"Economy is getting along with half you need, and political economy is making your mind do it. I guess that's why my husband said Maria and Miss Pettibone had intruded because they were only women, and women don't count. I shouldn't wonder if St. Kratz got Miss Pettibone out."

"The eyes of the two women met, and their mouths drew slightly at the corners, but neither made a word. They didn't count either. The president was gathered up her possessions, and in her turn departed, leaving the secretary alone."

"Don't count," said the secretary, who was unmarried, to herself; "and he is a nice man, too, quite as nice as I thought he was a long time ago. Well, if any officer is absent from a meeting she cannot provide another to take her place. The assembly alone has this right. If the president is absent, the vice-president presides; if both are away, the recording secretary takes the chair, calls the meeting to order, and announces the first business to be the nominations for a chairman *pro tem*, and the chairman thus elected presides."

Recently on entering a club meeting and noticing another member in the place of the recording secretary, who was absent, as the meeting had not been called to order, the question was asked what it meant? The president replied that in the absence of the secretary she had appointed another.

As this club had voted to adopt parliamentary methods, the error had to be corrected by the proper method of nomination and election.

And so the correct methods are giving place to the better parliamentary way.—Mrs. Theodore F. Secord.

PARLIAMENTARY PROCEDURE.

The selection of officers for a permanent society should be most carefully made among those members who are best fitted for such positions.

The president should be a person with good judgment; one who is able, first, to rule her own spirit, always courteous; firm, but tactful; with good voice, and having a knowledge of parliamentary law.

The recording secretary should be one who thinks quickly, is a good reader, and a legible writer. The minutes of the meetings, which the recording secretary takes, are the historical records of the society and should be absolutely correct, not such minutes as were presented by one recording secretary of a club who said: "I made them up at home as best I could from what I remembered of the meetings, and I couldn't write fast enough to keep up with the business at the meeting." They should always be read the first thing at the following meeting after they are taken, in order that omissions may be supplied, and corrections made. Within the minutes of a society are sacred and not to be tampered with, they are not as sacred as one member of a club supposed. When corrections were made at the next meeting, which changed them a little, she expressed great surprise and said: "Why, I thought that minutes could never be changed." They should not be copied into the secretary's book until corrected and approved.

Should any disputed question arise when the minutes could be used as testimony, they would be required in the law courts as such.

If the society is one that requires initiation fees and annual dues, then it must have a treasurer. In whose care this money can be placed. The one selected for this office, if not a mathematical genius, should have at least an interest in mathematics, and then her task will be an easy one. No person like Dickens's Dombey—who said: "My figures won't add up" or approaching such lack of ability—should be chosen for this office. The treasurer's books should be kept in such an orderly manner that a monthly report can be given if called for, and an audited report at the close of the year should be required.

The constitution of the society, and usually does provide what shall be the method of election, also how the formal ballot shall be prepared. In some cases a blank informal ballot is sent to every voting member, and each one is to be filled printed on it. The names of candidates for each one are written in, and these are returned to the chairman, the nominating committee, or to inspectors, as outlined in the constitution. From these returns the formal ballot is made up. The two names having the highest number of votes for each office are presented for the vote of the society.

Again, the informal ballot may be taken at the annual meeting, by each voting member writing her choice for officers on slips of paper. These being collected by the tellers, the formal ballot is made from them exactly as by the other method. This is a very fair way, but it is seldom followed, as it consumes too much time at so important a meeting. In the

election of officers it is never safe to call for nominations from the floor. Members in this way nominate positions, but who may be entirely unsuited to fill them. Others, having no special preference, follow their lead with what proves to be a disastrous result sometimes. The president or chairman has no appointing power by virtue of her office. Only such as may be given her by the assembly in the constitution, or by vote in the meeting.

In some clubs their constitution provides that the chairman of all standing committees shall be appointed by the president.

If any officer is absent from a meeting she cannot provide another to take her place. The assembly alone has this right. If the president is absent, the vice-president presides; if both are away, the recording secretary takes the chair, calls the meeting to order, and announces the first business to be the nominations for a chairman *pro tem*, and the chairman thus elected presides.

Recently on entering a club meeting and noticing another member in the place of the recording secretary, who was absent, as the meeting had not been called to order, the question was asked what it meant? The president replied that in the absence of the secretary she had appointed another.

As this club had voted to adopt parliamentary methods, the error had to be corrected by the proper method of nomination and election.

And so the correct methods are giving place to the better parliamentary way.—Mrs. Theodore F. Secord.

PHILANTHROPIC WORK OF FEDERATED CLUBS.

The music life is grasped in its fullest and broadest sense, this phase is developed in all its beauty, and one result is the philanthropic work accomplished.

And so the correct methods are giving place to the better parliamentary way.—Mrs. Theodore F. Secord.

MUSIC is seldom used as a means of moral development; but, as the meaning of the music life is grasped in its fullest and broadest sense, this phase is developed in all its beauty, and one result is the philanthropic work accomplished.

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guarantee fund of the Choral-Symphony Society, but decided this year to take a large number of tickets instead, and name to those who could not afford to subscribe. Names are kept strictly within the limits of the Executive Committee.

"The Teachers' Study Class is one of the most interesting features of the club. Pupils of marked ability had often been mentioned, but there seemed no way to reach them. Finally the teachers of the club handed themselves together and each promised to take one pupil, first upon trial, and then for a year. Ability and willingness to work were the only remuneration necessary. Failure to work removed them from the class. All such pupils were required to attend the Active Members' Concerts, which are largely educational, and were invited to many of the regular club concerts, when something helpful was given in a special line."

To show that this work need not be confined to large cities, the following detailed account of the work of the Morning Musical Club of Fort Wayne, Ind., is given, with the hope that it may be suggestive to those clubs that may wish to extend their work into this line. Any one willing to work under the name of the Morning Musical was given this privilege:

"Each worker received a copy of the printed outline, which gave the names of the workers, the dates, the institutions, and people to be visited. The church choir gave Sunday afternoon programs at hospitals, music boxes were sent to public institutions and invalids confined to their homes, and stringed instruments and singers to places devoid of the semblance of music."

"This committee arranged the musical programs for the public meeting of the Associated Charities, and found many reasons for its existence."

"We hope that other clubs will let us know what is being done in this way, thereby receiving mutual profit from our experience."

ALREADY the federation interest is turning to Christ land, where will be held the next biennial meeting one year from this coming spring.

The federation will be the guest of the famous Fort-nightly Club, of which Mrs. J. H. Webster, first vice-president and member of the executive committee of the N. F. M. C., is president.

Mrs. Charles Farnsworth, librarian, who has been spending the winter in Los Angeles, Cal., has returned to her home in Boulder, Colo.

Members of the federation desiring programs and year-books of federated clubs will, upon application, receive them from Mrs. Farnsworth, who is distributing them widely.

The "Bellande" Spirit is doing fine work under Mrs. Cartledge, as president. Among their artistic recitals are the Heinrichs and the Springers.

There is strong evidence of the organization of a club at Riverside.

Interest in the work of the federation is growing very surely in the Eastern section, as interested and inquiring letters testify.

MRS. LILLI LEIMANN has given some excellent advice on the operatic career: "I most strongly disapprove of girls who are studying going into the chorus and making their first appearance in that way to get used to the stage; for, in addition to their proper studies, they have to attend rehearsals all the morning and are liable to strain their voices by singing at them and at the performance in the evening. Young girls need more repose than such a life is capable of giving. Begin in small parts in my advice and do not begin too early. A girl may commence her serious work at eighteen, but she will need five or six years good study afterward. Five-and-twenty is by no means too late for a woman to begin singing parts of moderate importance, and from thirty to thirty-two is time enough for dramatic parts."

Organ and Choir.

Edited by EVERETT E. TRUETTE.

LAST month we considered the "announcement" of the tune—the selection of stops, etc., for playing the time before the congregation sings it, and we now give our attention to

ACCOMPANYING THE CONGREGATION.

In accompanying congregational hymns three things are expected from the organ, viz.: the melody, the rhythm, and a proper support for the singing. If the organist will give special attention to these three points he will seldom have poor congregational singing.

Some congregations contain a large number of good singers, and good congregational singing is thus insured, even without the organ for assistance; but with the average congregation the organist can greatly strengthen the singing by a judicious method of accompaniment. In most cases the tune should be played as printed. In four parts, with the bass played by the pedal. It is better to play the bass part as printed, rather than to destroy the progression of that part by trying to play it all in the lower octave of the pedal key-board. The basses can follow their part easier, if it is played as they sing it, than if their part in the accompaniment progresses upward as they sing downward, and vice versa.

Fitting in the church with the left hand may occasionally be effective, but it is generally detrimental to the good effect of the accompaniment. Without a good knowledge of harmony, this "doubling up" of the parts will cause many bad progressions and not a few discords, besides destroying the clearness of the accompaniment. If the open diapason, the flutes, and string tones together are not strong enough to support the congregation, it is better to add the octave (still playing in four parts), for, while this stop may be said to double the diapason, it does so evenly and will not destroy clearness. Adding the octave, with the swell open, increases the "carrying power" of the accompaniment better than the "doubling up" process previously mentioned.

"What shall I do," you ask, "when all the stops in my organ, except twelfth, fifteenth, and trumpet, fail to give sufficient support for the congregation? I should prefer to add the twelfth and fifteenth rather than to produce a 'muddy' effect by indiscriminately doubling the parts with the left hand. Let me repeat that a knowledge of harmony will enable the organist to double some of the parts in the left hand with good effect, but playing five notes with each hand for every chord of the tune is not agreeable to musical ears."

With regard to the melody of the tune, it has always seemed to me that it should be played as distinctly as possible; that every repeated note should be repeated distinctly, that the phrasing of the hymn should be observed, but, with these exceptions, that the melody should be played *legato*. I do not think it necessary to play the melody in octaves, except when the congregation is unusually large and the natural enthusiasm for some stirring hymn would call for it, but one must remember that two-thirds of the congregations are not sufficiently musical to sing a melody alone, and they naturally depend on what they hear from the organ.

Now, about the rhythm of the tune. If the organist lies all the notes of the tune in all four parts that he possibly can and plays soprano and bass

strictly *legato*, the rhythm of most tunes will not be discovered. On the other hand, it is not necessary to adopt the custom of "piano-organists," who detach every note of every chord, as they would on the piano, and play only an occasional pedal with the left foot while they maintain their equilibrium by keeping the right foot always on the swell pedal. If the melody is played distinctly and the pedal is played *legato*, except where there are repeated notes which should be repeated at least with the primary accents, the alto and tenor parts can be more or less tied, but the bass will be distinct. Tying the inner parts will prevent "choppiness," and playing the soprano and bass parts distinctly will emphasize the rhythm. The deep heavy notes of the pedal emphasize the rhythm as well as give a foundation to the harmony, but they should be played strictly *legato* except in the case of repeated notes. It is not necessary nor advisable to repeat the short notes of the bass part, but the accents, especially the first of every measure, should be repeated. To illustrate the foregoing look at the following tune:

Federal Street.

Is - ra - el, and shall it be - er - be - A men - tal

as - a - pal - m - tree, whose glo - ries shine thy end - less days?

It will be noticed that the melody is to be played just as printed, that very few of the bass notes are tied, but that the alto and tenor parts are tied enough to give a sustained effect to the whole. In the sixth measure (and similar places where the natural rhythm of the tune is broken) I have repeated the whole chord, as printed, which I find greatly assists the congregation.

The selection of stops for accompanying the congregation depends largely on the size of the organ. If the organ contains only five or six stops in the great it will be necessary to use all but the twelfth and fifteenth, and possibly to include those stops if the hymn is one of praise. If the organ is a large one, with twenty or more stops in the great, the organist will readily find various combinations, even without including the open diapason, which will support con-

gregational singing. If the hymn is of a quiet character, one can use the flutes and string-toned stops of the great and swell, and practice them every time he has five minutes to spare.

An octavo edition of these exercises, edited by Otto Bendix and published by the New England Conservatory (15 cents is the price) should be in the possession of every advancing organist.

MORE ORGAN MUSIC IN THE CHURCH SERVICE.

service makes no provision for undisturbed organ playing *per se*, and thus loses a powerful aid in deepening and enriching devotional influence. It generally is the part of an accompaniment to other things which take precedence. No matter how inspiring or uplifting the opening voluntary may be, its chief office in most eyes is to cover the entrance of the congregation. The tender melody which is customary at the offertory is punctuated by the tread of the shakers and the chink of the money as it is dropped on the plate. Even the postlude, in which a traditional custom allows the organist to let loose the dogs of war, in which mixtures and trumpet may blare forth their unharmonious overtones—even this quiet assertion of all the power of the instrument—is hardly strong enough to distract the members of the congregation in their cheerful social greetings or to deny them their far noisier exodus.

Then, too, the player is obliged to adapt himself to the varying exigencies of these occasions. He must tune out his music by Procrustean measure. If the organist is late in entering, the voluntary must be extended. Yet it must not stray too far from the principal key, since the player may be obliged to change at a few seconds' notice. Even the best of the organists grow impatient if held back by the organist in beginning the service. The offertory must be accommodated to the time made by the collectors. The postlude, to be sure, is the organist's own, to do with as he likes; but it is not inspiring, to say the least, at a brilliant exodus to go over one's shoulder and discover an empty church.

This lack of opportunity for legitimate organ playing within the limits of the service has led in many cases to prefatory organ recitals. These, however, do not meet the point at issue. These recitals may harmonize with the hour and the place, but still remain a thing apart from the service itself. There seems to be but little idea that anything can be gained by the direct incorporation of the organ, not as accessory, but as principal, into divine service. A few churches have taken a step in this direction by admitting a brief instrumental response instead of an Amen after a prayer. This, if skillfully managed, has a beautiful and truly devotional effect. It requires, however, no little tact and sensibility on the part of the player. Any attempt to exploit his own personal facility, or to introduce fancy or markish sentiment, is fatal. It should seem a continuation of the prayer—a continuation in which the thought is carried beyond the power of words into the sphere of feeling awakened by the petition. This directly touches the mission of music: the expression of what is inexpressible by ordinary modes of expression. It should not be so long as to break the chain of thought by its weight, nor so short as to forbid all musical development and give the impression of abruptness. From eight to twelve measures would seem a fitting length.

In only one church that I know has it been proposed to introduce an independent organ solo as an integral and uninterrupted part of the service. Granted the requisite tact and judgment on the part of the organist, it is certain that his could be done. Why might not the organ on festival days yield one of their anthems to a strong and characteristic melody from the organ? Or why, on a day of penitence, might not the organ breathe out for itself notes of contrition and repentance?—Fred. S. Law.

There are no finger exercises so beneficial to an organist as those of Kullak in his "The Art of Touch," and it is doubtful if Kullak could have devised any exercises which would have suited the needs of organists better than these. If he, had been an organist himself and had been thinking only of organists, he would have devised these exercises, which should always be practiced on the piano, consist of fingerings for the hand, thus:

1 2 3 4 5, 1 2 4 5 3, 1 2 3 4 5,
1 3 5 2 4, 1 5 2 3, 5 1 4 4 4.

Those fingers represented by numerals which are underlined are held down (without having struck the keys to produce any tone) and the other figures indicate which fingers are to be played. In the first illustration fingers 1, 2, 3, and 4 are held down on every four contiguous notes and the fifth finger should strike the key any given number of times, say ten, for example. Likewise, in the second illustration the third finger should strike the key ten times. In the third illustration the fourth and fifth fingers should strike the keys alternately ten times. In the same way as the fourth illustration. In the fifth illustration the first and fifth fingers are held down and the second finger alternates with third and fourth struck together, and so on.

It will be readily seen that these exercises exercise every weakness of the finger which is of the nature of holding down one finger and striking another, and each organist can pick out those combinations which

are the most troublesome, carrying them in the vest pocket or pocket-book, and practice them every time he has five minutes to spare.

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A FEW EASTER BARNBY, "Break Forth into Joy" (Novello).

ANTHEMS OLD Shelley, "The Resurrection" (Schirmer).

TOURS, "God hath Apointed a Day" (Novello).

Faure, "See now the Altar Garlanded" (Schirmer).

Stainer, "Awake Thou that Sleepest" (Novello).

Truette, "Awake, Awake, 'tis Easter Morn" (Dittson).

Schnecker, "How Calm and Beautiful" (Stevens).

Foster, "When the Sabbath was Past" (Novello).

Woodman, "When it Was Yet Very Dark" (Novello).

Stevens, "Very Early in the Morning" (Dittson).

Cruikshank, "I Declare to You the Gospel" (Novello).

Tours, "Christ our Passover" (Dittson).

Chadwick, "Shout Ye High Heavens," double quartet (Schmidt).

MIXTURES. Mr. WALTER C. GALE gave an organ recital in Mendelssohn Hall, New York, January 20th. The principal works were "Prelude and Fugue" in A-minor of Bach, "First Sonata" of Mendelssohn, and part of the "Fifth Symphony" of Widor.

JOHN H. ODELL, founder of the pipe-organ manufactory of J. H. & C. S. Odell Company, died on December 30th. He was born in 1830 and founded the house in 1858 with his brother, who died some seven years ago.

MR. PAUL MOLLE, who died recently, was organist and choir-master of Stora Raby Church, in the south of Sweden, for seventy-two years, during which time he never missed a service or took a holiday. He was a member of a family which had held the position for the past two hundred years.

MR. JOHN HERMANN LOUD gave his forty-third organ recital in the First Church, Springfield, Mass., January 15th.

REMYTT: "I hear that your next-door neighbors have a new organ. Do you know many stops it has?" JACKSON: "Only about three a day, and those are only for meals.—Ez.

A YOUNG lady organist in a church in Colorado was somewhat capricious with the young pastor of the church in the next street, and was delighted to hear one week that by an exchange he was to preach the next Sunday in her own church.

The organ was pumped by an obstreperous old sexton, who would often stop when he thought the organ voluntary had lasted long enough.

This day the organist was anxious that all should go well, and as the services were about to begin she wrote a note intended solely for the sexton's eye.

He took it, and in spite of her agonized beckoning carried it straight to the preacher. What was that gentleman's astonishment when he read:

"Oblige me this morning by blowing away till I give you the signal to stop."—Youth's Companion.

"DON'TS" FOR ORGANISTS.

Don't sit back and forth on the seat when playing a pedal passage. To easily reach the extreme notes of the pedal board, turn the body slightly toward those notes.

Don't go through any contortions of the body when about to remove the hands from the keys at the end of a composition that terminates with the full organ.

The audience forgets all about your playing in sympathizing with you in your apparent agony.

Don't sway back and forth when playing. An easy, graceful appearance at the organ requires but little motion of the body.

Don't improve all the time on the sallicion with tremulant. The combination is effective when properly used, but becomes tiresome with an overuse.

Don't think that, because the vox humana (without tremulant) combined with the mixtures in the swell sound "novel," they are pleasing. A dish-pan and poker would sound just as "novel," and about as agreeable.

Don't improvise every prelude and postlude which you play. You cannot stand Beethoven's music all the time. How can your congregation stand your music all the time?

Don't use the tremulant very often in accompanying singers.

Don't hold one chord or note a minute and a half while you change the stops and arrange your music. Remember that those who are listening to you have nerves.

Don't complain all the time that your present position is beneath you. He who looks up to himself must first lower himself to look up, and then only sees his former position, not the organ.

Don't think that you know it all. Even the greatest organist can learn something new every week.

FOR BEGINNERS IN PEDAL PLAYING.

It is the compass and capacity of the pedal section of an organ which give the instrument dignity and cause it to be unapproachable by any other musical instrument. In this respect even a grand symphony orchestra is always lacking, compared with the deep and pervading bass of the organ. In legitimate organ music, the pedal part has its own distinct role, independent of the manual parts.

The attainment of the use of the pedals is not so difficult a task as it seems, providing one has previously obtained perfect control of manual technique, and the object of this brief article is to afford encouragement to beginners, in giving a few preliminary rules in relation to the use of the pedals.

The organ seat should be at such a height above the natural knee, that the sole of the foot will hang from its own weight, without any lifting of the knee, at a short distance above the natural knee, almost touching it, without resting on it, so that the toe or heel moving from the ankle joint, without lifting the knee, will depress the pedal.

The first exercises in learning to play the pedals are to find the precise location of each key on the pedal clavier without looking at the feet. The position of each key may be firmly fixed in the mind, so that there will not be the slightest danger of a mistake, by first locating the relative position of the sharp with the natural keys which are adjacent.

The lowest C always being found without hesitation, the octave above, or the middle C of the keyboard, may at once be found by lightly touching the toe of either foot against the left side of C-sharp. This should be practiced with both feet until the natural key may be touched without the least hesitation, and then the C of the higher octave should be found in the same manner.

Next should be found the position of the lowest E, and the octave above, by touching the toe lightly on the right side of D sharp.

Next, the position of the lowest F and the octave above, by touching the left side of F sharp.

Next, the position of the lower B and the octave above, by touching the right side of A sharp.

Next, find the more difficult letters of D, G, and A, which are located within the position of the sharps, but which must be found by their relation to the adjacent sharps.

The novice in pedal playing can now write a series of original pedal exercises embodying these simple rules for finding the keys.

The next exercises should be a sequence of alternate fifths, as C for the left foot, G for the right foot, D [left], A [right], and so on, ascending and descending the compass of the keyboard.

Voice Department

CONDUCTED BY H. W. GREENE

MORE ABOUT SHAKESPEARE.

THAT a teacher can go into the enemy's country and not find new and a gun pointed toward him is preposterous. Men with pronounced and deep-seated convictions never fully learn or value their own strength or originality until they have been challenged by worthy opponents.

The readers of THE ETUDE are, to all intents and purposes, on neutral ground. Their attitude is one of inquiry. Most of them are predisposed to accept Shakespeare's dictum as final because he has been much heard about. Many, however, will be gratified to read another opinion. The present article takes no issue as yet on either side of the question, but welcomes any earnest, sincere criticism, not so much of the man, as of the subject as he presents it.

I shall be glad if readers of THE ETUDE who have studied with Shakespeare or who have been present at his lecture-recitals will present any impressions which they feel would awaken interest in important points or questions to be answered by the editor.

One thing is certain, Mr. Shakespeare has precipitated what might almost be called a crisis in the affairs of method by his appearance in this country. His views on what constitutes correct tone-production are so vastly different from those held by eminent and successful teachers in France that unconsciously the profession will be doing jury-duty as evidence accumulates. He is keenly conscious of the importance of his mission, and will welcome honest criticism.

This, as a preface to an article written by a prominent Western teacher, and published in the Chicago Times-Herald. It is as follows:

"William Shakespeare, who has recently lectured to us on voice, is a highly-cultured gentleman with a delightful candor and bonhomie of manner, who uses the English language elegantly, expresses himself felicitously, shows a wide and accurate knowledge of foreign languages, and, above all, proves to be a consummate musician, who handles the piano and the musical phraseology with which he deals with refreshing mastery. I am told that he has received some rough treatment from a portion of the press in the East, but I am glad to say that in this city he has been received hospitably, and has been handled with distinguished consideration by the critics. But one who lectures on a subject of education thereby invites discussion, and, if I charge \$20 an hour for privately imparting his ideas, close scrutiny is positively demanded.

"Imagination plays a great part in musical education. The master who lives at a distance, who has a great reputation, who can cite numerous friends among the great and glorious of the musical profession, glitters before the imagination of our amateurs as a 'Lohengrin' to an 'Elsa.' He is supposed to have some occult powers—a mysterious influence with which he can work wonders. It may therefore be considered by some as an assumption for a Westerner to advance ideas opposed to such a prophet. But when we think of it, there is no reason why the Western and cannot understand the subject as well as one of any other locality. If Mr. Shakespeare can teach us anything, we ought to be able to understand him and to master what he has to impart. His ideas are simple enough and he has been teaching them to Americans directly or by proxy for many years. The voice-teacher of this locality is disposed to learn from any source, to compare teachings, and then to work out ideas in his daily professional experience. In fact,

the Western teacher is obliged to consider and weigh the doctrines of vocalization more carefully than some of his illustrious foreign teachers; to go more accurately into fundamental principles and study processes of voice-training much more pedagogically in order to make any headway in his profession, for he does not get a Bismarck or a Davies to lend his talents toward carrying his fame to the four corners of the earth, without his having to bother about small details of analysis and grading.

"Mr. Shakespeare's method is a specialty, applicable with good effect to those whose voices are already highly developed and who can profit by a pruning process; as constructive teaching it has little, if any, value. The term 'placing the voice,' so common among music teachers and indicating a matter so fundamentally important to singers, is from the old Italian term *mezzo di voce*, which Mr. Shakespeare defines (as do many others) as 'the swelling out of the voice,' or increasing and diminishing upon a tone. Now, the only valuable significance to this term, and the one the old Italian supposedly had in mind, is that position of the vocal organs which resonates the voice, giving the maximum effect, and which studies the principal vocal organ so that it may perform its multi-form uses with agility, accuracy, strength, and grace.

One of the vocal organs which is at the base of the tension of those muscles which pull the larynx forward—namely, the muscles of the floor of the mouth, and these, Mr. Shakespeare says, should be exerted. Other than this he seems to permit no exertion anywhere among the vocal organs, but preaches the doctrine of persistent relaxation. Anytime Mr. Shakespeare himself—who hears a listing, ringing voice must realize that it is not the product of a relaxed condition of the vocal organs. A fine resonant timbre is impossible without relaxation of such throat effort which opposes tone, but there is force somewhere, and to really develop a voice, not to prune and smooth something already developed, we must know how to educate and direct that force. Now, Mr. Shakespeare exerts and places it where it is pernicious. When he sings (if we allow ourselves to let the larynx slip, as he does), we see the sluggish, shaky form of execution which is not present in a well-placed, constant resort to the *mezzo voce*, or, do for the general use of public singing, such as opera; we see the occasional burst of forcible tone made with distinctly apparent effort, and we observe that the breathing is often labored. It may be said that the singer is not in his first youth, and that he has used his voice excessively in teaching. We have many vocalists upon the boards who have used their voices as excessively as he and who are no longer young. But whose method is correct; Gautier, who sang in Not only is Mr. Shakespeare's method, here recently, an example, but his whole conception of voice is so to how the force is applied which makes such a voice resonant, but he begs the whole question of a score of details about hereabouts must go singing and to which a teacher with the idea that the only positive active item in method of breath-control he differs from Caruso, more seriously the value of his formula of voice-culture.

"Discussions of vocal method are always very unsatisfactory, because it takes years of experience to prove any point. But in the interest of musical education I venture to offer these objections to Mr. Shakespeare's teachings, and I will add further that I have known several able and experienced teachers of voice to come to his teachings with enthusiasm regarding the value of it, and after a year or so of faithful discipleship have shaken their heads dubiously and reluctantly admitted the idea expressed by me of them to me long ago: 'I am convinced that there is such a thing as too much relaxing.'—A Chicago teacher.

THE CIRCLE PIN.

As a result of the call for votes as to which of the ten mottoes published last month should be selected, an glad to report that we have a very definite expression of opinion from different parts of the country. Various reasons were given for their preferences, but most of them were embodied in a letter which follows. It has been condensed somewhat, but the ideas presented have not been marred, we hope, by too free a use of the shears.

As before stated, it will not be possible to print the motto selected, since the society wishes to keep that an exclusive possession of its members. The motto receiving the greatest number of votes, outside of the society, was No. 7. The name of the successful competitor was Miss Mary Belle Jewel, of Akron, Ohio. The committee wish to express, through the editor, their gratitude to all those who competed for the motto of the circle pin, and assure those who have honored them with suggestions that, if the society is ever extended beyond the limits of its own city, all competitors will have an opportunity to become citation or honorary members, and thus possess the circle pin and the secret of its meaning. Here follows the letter above referred to:

"MR. H. W. GREENE, New York.

"Dear Sir: I, reader of THE ETUDE, and have followed with interest the efforts of the young ladies' musical society to select a good motto for a circle pin. In reply to your request for subscribers to name the one which they prefer of the ten which occurred in the last issue, beg to submit the following:

"No. 1. 'By diligence each a goal can find.' As an excellent motto, but does not mention music or art. Certainly by diligence, in anything, each a goal can find.

"No. 2. 'Greatness and blessedness ever follow consequences fulfilled.' This also fails to mention the word music or art.

"No. 3. 'Fear God and bravely conquer every difficulty.' We are again met with the same difficulty.

"No. 4. 'Be chaste, diligent, energetic, fervent, and gentle.' We should do that in whatever life our energies are directed. Again no allusions to art.

"No. 5. 'Great difficulties are conquered by faithful endeavor.' Faithful endeavor applies to anything. Art is not mentioned.

"No. 6. 'All beautiful creations develop ever from God.' God is in every creation, whether it is beautiful or not, and we find no discrimination in the motto favoring the object of such a society.

"No. 7. 'Build cautiously a foundation, gaining definite ends.' This also applies generally, and has no special meaning or value.

"No. 8. 'Art develops energy, faithfulness, persistence, character, beauty.' At last we have a motto, character, beauty! At last we have a motto, the first word of which carries with it the central idea of such a society, and is consistent throughout.

"No. 9. 'Art beloved, divinely created, earth's fair gift.' This motto shows only what art is, not what it does, and so is as good as No.

"No. 10. 'Go forward, comrades, build, encourage, and defend.' This motto would be an excellent one of the word art or artist could be made to appear. If the person who wrote it would consent to have it changed so that it would read: 'Go forward, artists, comrades, build, encourage, defend,' I think it would be much improved.

"I await with interest the publication of the general vote on the mottoes.

"M. D. K."

TO TREAT this subject in LISTEN AND LEARN. the style of the "sermon-makers" of forty years ago: First: Why should the vocal student listen?

Secondly: To whom should he listen? Thirdly: How should he listen?

As to the first topic: The vocal student should listen to others' singing because such listening may be made one of the most effective means for his own improvement. Very much is to be gained for the music student by the process of absorption. That is what is in the mind of one who refers to the importance to the student of living and studying in a "musical atmosphere"—a community where genuine music is "in the air," where many levels of music are thinking, talking and performing music. Beginners and advanced students are both influenced more or less by what they hear in the way of vocal performance. There may be no thought of learning anything of voice-production or the art of singing; nevertheless each performance has a subtle influence for good or ill upon the sensitive musical listener.

The second topic may be subdivided: The vocal student should listen, so far as possible, to (a) "good" performers and to (b) "good" music.

Taking the second division, in a certain way it may be said that music which is correctly written, according to the laws of musical grammar and form, is "good" music. Some of it, however, is not at all interesting, nor is it profitable for study. In London leading artists sometimes sing musical trash—for so much per song paid by the publishers. In this country, however, the vocal student may be reasonably sure of hearing good and interesting music when artists of recognized merit are the performers. Occasionally, for the purpose of showing off a voice, or a special gift in delivery, a singer of wide reputation will place a usually unworthy composition upon a program.

The majority of leading singers upon the concert platform of the United States may be trusted to sing chiefly selections which have intrinsic musical merit, and show correct and interesting technical treatment. Very few of the so-called "popular songs" of the day have any genuine melodic worth, while the ballads have an usually crude and exasperatingly monotonous. The chords of the tonic, subdominant, and dominant follow each other with wearying persistency, and the rhythmic design shows about as little variety. These compositions are, for the most part, but the things of a day, and unworthy the hearing of a vocal student. A singer who is satisfied with such music may be likened to one who would be content with such literature as is to be found within the covers of the "First Reader." The words, possibly, are spelled correctly, the grammar is without fault, but the vocabulary and range of expression is woefully limited. There are certain composers whose names are a guarantee of "good music." There are others, not so well known, who are also writing good music. The best composer to do not always write well for the voice. When writing for one of the "voices" of the orchestra, the clarinet, for instance, the "apple composer" is careful to consider the special tone-colors and limitations of the instrument; its range, its tone-colors, its "best notes," its facility in scales and ornamentation, and so on. Not so much care is exercised at all times, in composing for the human voice. The vocal student may be sure that songs by E. A. MacDowell, Arthur Foote, George W. Chadwick, and Ethelbert Nevin are "good music" and worth every grateful to the voice. Mrs. H. A. Bach, J. L. Rogers, H. A. Norris, John P. Marshall, William Dean Fisher, and Clayton Johns, all American composers, have written songs which are "good music" and "sing" well.—F. W. Wood.

(To be continued.)

EXPRESSION.

EXPRESSION belongs as distinctly to musical art-terminology as form to that of the older arts of painting and modeling. It applies

as definitely to the technic of rendering as form can be said to apply to the technic of modeling. Expression bears exactly the same relation to emotion or feeling as the work of the sculptor, in its perfect or with which it was so conceived and executed. The listener hears and is moved by the artistic effect of the singer's expression precisely as the beholder sees and is moved by the artistic effect of the sculptor's creation.

TIMELY COUNSEL FROM GREAT SINGERS.

many of the best artists of the day, and in listening to their oftentimes masterly performances there is afforded great opportunity to the sincere students of the divine art.

It is well said that from listening we can always learn, both what to do and what to avoid—this latter privilege being quite beneficial as the former, in that we hear and see much that makes for real knowledge in the minds of the discriminating listener. In this article we desire to present some of the advice of the present-day artists, with the object of inspiring our young and studiously-inclined singers to "go and do likewise."

No finer example of pure vocal culture can be cited at this time, than that of Madam Marcella Sembrich, and from her frequent words of advice to young singers we have culled a few extracts as inspiring and helpful to all who are starting out on a voyage across the crowded vocal seas of our times.

Madam Sembrich says: "There are as many beautiful arias today as ever there were, but singers no longer take the trouble to prepare themselves. A few shoddy selections of study is thought sufficient, and then they are ready to come before the public. They sing for a few years and then the voice begins to go, and drop out of view, not because there are no more teachers, nor on account of the decline in the quality of voices. It is merely because singers are no longer willing to study. Students from all countries are impatient now, and there is no promise of great singers in the future, because preparation is not long enough or serious enough."

At another time the same great artist says: "I would warn a student to pay special attention to the art of breathing, for the breath is to the singer like the water to the ship." And again: "The study of languages is a great help, especially Italian, for the euphony leads an additional charm to the singer's voice and brings forth its best tones. French and German should also be studied. To sing in German requires a knowledge of elocution, for the German language demands more expression than does any other, and this expression can be acquired only by having a thorough understanding of the fundamental rules of elocution. A singer should possess musical talent and knowledge, also the ability to play on some instrument. This should be acquired at an early age. They cannot be too learned, musically, and lack of intelligence in this respect is easily detected. The art of singing is corrupted," continues Madam Sembrich. "The pure Italian school is dying out. The old accuracy—the old attention to detail—where they are? To-day singers are made in a year. Tell the young woman who would be a prima donna to practice a short time at frequent intervals—to absorb social obligations, and to sing but little before the public, and not to imagine that a poor teacher will do at any age. In singing, above all other arts, the French adage—*C'est le premier pas qui coûte*, holds good. Learn right and learn long is the advice I give the American student."

It will be noted that Madam Sembrich thoroughly believes in fundamental vocal studies, and that she recommends the "slow and sure" theory, which we find so different to materialize in these days of quick results.

In another vein writes Adeline Patti, who says: "Harden yourself; build up your constitution; do not occupy overheated rooms at any time; live out-of-doors at least for two hours every day, and with which it was so conceived and executed. The people who go about with muffled throats and overburdened with wraps—men-singers who turn up the collars of their coats at the slightest breath of air, and women-singers who hide themselves in a mass of carriage-rugs, and cover their faces with lace and woolsens when driving, are the ones who first begin to cough. When out-of-doors always keep in your mouth a bit of candy, allowing it to dissolve slowly. This will insure moisture to the palate and throat. This will

From this very practical, but none the less important, advice, we turn to present the suggestions of the great English tenor, Sims Reeves, who, while nearing the fourteenth of years, when the vocal artist is usually resting upon past laurels, is still occasionally heard and listened to by that kindly race of music-lovers over the sea, who religiously believe "one artist, always an artist," never permitting any one of their very great singers to pass from memory. Mr. Reeves says: "Increase and decrease of tone are produced by the breath alone. A man in a raging passion will swell the muscles of the throat and grow red in the face in attempting to give utterance to his anger; but he is, indeed, as the phrase goes, 'choking himself with rage,' because he is trying to make a terrific volume of voice by physical pressure on the throat, and the more he swells the veins, the less able is he to speak. Singers should, therefore, not attempt to get a crescendo by pressing the muscles of the throat. Composedly to raise the only method." At another time this artist declares that "the habits of correct voice-placing should begin with the middle octave of the voice," meaning that one should learn to sing by first correctly placing the voice in the middle register, and the position of the throat should be preserved throughout the entire vocal range.

Many more valuable words of guidance could be quoted, but we will pause here with the reminder that "there is always room at the top," and that we can well afford to listen to and ponder well over the advice given us by those who have attained to greatest artistic heights via the paths they conjure us to pursue.—Mme. Henrietta Beebe.

VIBRATO-SINGING.

In answer to many questions on the use of the vibrato, let me explain that the term vibrato implies a graceful and not too perceptible wave in the tone. It is imparted only to the tone with a correct method of tone-production, and is explained thus: The column of air after having left the vocal cords, and is converted into tone, receives its color character and quality from the shape of the hollow spaces through which it must pass. Some of these hollow spaces have flexible surfaces. Like the larynx, these loose or flexible surfaces yield to a demand for regular pulsations, and impart a delightful vibratory wave to the tone without in the least affecting its fundamental pitch. Thus, in the human voice, the vibrato is just observable. Like the larynx, these loose or flexible surfaces yield to a demand for regular pulsations, and impart a delightful vibratory wave to the tone without in the least affecting its fundamental pitch. Thus, in the human voice, the vibrato is just observable. 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THE ART OF SINGING.

After the voice has been well cultivated the art of singing should be earnestly begun. No one should suppose that because he has a good voice he can sing well. The voice is a physiological matter, singing a spiritual matter, voice is music, singing, soul. Again, do not think, because you possess emotion in abundance, that your singing will be artistic. As a rule, those possessing a large amount of the emotional element in their nature require much study to enable them to express themselves logically; otherwise their singing is liable to be an exhibition of rant, or sentimentalism. The savage, ingomar, had a heart overflowing with love, but, had he not been checked, would have crashed his life out of his throat by his ardent emotions. The fact of possessing these feelings amounts to little, unless governed by consistent expression. An ardent nature needs refining, purifying, and being brought under control. If I could suggest but one word to the singer, it would be the word *repose*. None but the artistic possess it, and none can become an artist without it.

To be thoroughly artistic, one should express much with the face, for "the face is the index of the soul," the true source of the emotions. The enjoyment of the listener is limited by what the singer himself feels; an audience receives only what is given. One may be ever so well coached in his song or aria; still, his expression will be cold and unfeeling unless he incorporates his sentiments into his own nature, making it, for the time being, a part of himself. To sing well and successfully, one should avoid certain peculiarities too often found among amateurs, and semi-artists. A common fault is *affectation* in singing, such as closing the throat, and then upward, etc.

These are always disagreeable to an audience, and fail to produce a favorable expression. The *tremolo* is another affectation. Its office is to express sympathy, tenderness, devotion, and deep, sorrowful emotions, not joy, mirth, and ecstasy. But many artists use it, regardless of fitness. One often hears the amateur produce a grating, rasping trembling of the voice, in imitation of the tremolo. The tremolo used by artists is a slight undulating of the waves of sound. The rasping, or raspy, sound referred to is absurd in the extreme, and causes the voice to become harsh and disagreeable. But the tremolo had better be ignored altogether, as even in its best form it has a tendency to make the voice unsteady, unreliable, and useless. Another affectation is the abrupt pronunciation of words, as, and, pronounced *and*; *it*, *to*; with, *with*; *and*, *and*; *good*, *good*; *well*, *well*; *make*, *make*, etc. All words, if articulated properly, will be understood, and the above exaggeration is ridiculous in the fullest sense.

To become a vocal artist, sing conscientiously, avoid affectations, forget self, enter into the spirit of the words and music, be respectful, listen to worthy artists, and if you have a good voice and good health success will crown your efforts.—J. Barry Wheeler.

VALUE OF BLACKBOARD ILLUSTRATION FOR CHILDREN

BY ESTELLA M. BILMAN

In a young teacher from a small country town allowed "to speak in music." If so, I should like to tell the readers of the *ETUDE* about my blackboard class. I read greatly all the articles telling of different ways to interest small children in music; but as I have seen no plan just like mine, I wish to contribute my note to the general fund.

I have my little pupils of the first and second grades meet together one hour per week to learn the "dry" part of music. I have a roll blackboard on which several staves are painted, which constitutes the base of operations. The little folks take staves facing the blackboard, and something like this ensues: "Clara may go to the board and write a treble clef," I say.

Clara rises, takes a piece of chalk, and neatly draws a treble clef on one of the staves. "Now, Frances," I say, "what shall she write next?" Frances probably says: "middle C, whole note."

The teacher calls for "Cupata's C, dotted quarter note." This may be followed by "B, a one-hundredth and twenty-eighth note," or "A, dotted sixteenth note," etc., each member of the class in turn calling for a certain note. If a wrong note is written, it is amusing to see the sparkling eyes, and shaking heads among the little ones of the others.

Then another little girl takes Clara's place, and the same program with variations is gone through again. They learn the bass clef in the same way, and it is surprising to see how quickly the notes and clefs become fixed in their minds. Often, to vary the proceedings, I take the chalk, and with either treble or bass clef at the beginning of the staff, I write whole notes as rapidly as they can read them; then I change to notes of different lengths.

I also use this opportunity to teach the different rhythms, starting with common or $\frac{1}{2}$ time as a basis; and in a surprisingly short time they can measure any little exercise in any of the simple rhythms. From this I lead them to the compound rhythms, which are somewhat harder for them to understand.

My little pupils learn their scales from dictation; but in the blackboard class they write them (usually in whole notes), actually going through the process of forming each new scale from the preceding one, putting in the sharps or flats where they belong, and knowing the reason they do so. Often one of the number goes to the piano and plays the scale under consideration, sometimes purposely leaving out the sharps or flats to note the effect; but the whole class always decides that the right way "sounds the best."

Of course, when first beginning, I give them little sentences to help them remember the lines and spaces; such as, "Every Good Boy Does Finely," etc. But they soon outgrow these, and are ready for more difficult problems. Some little boy I had a blackboard class that did quite a little work in preparatory harmony; and the funny part of it was that they didn't know it. The word "harmony" would have frightened them into all sorts of mistakes; but "harmonic and melodic minor scales," "principal chords in the key," and "the three positions of each chord" had no terrors whatever for them. With the blackboard class I have at present, I am trying to train in arithmetical; but, although the progress is sure, it is very slow. I hope in time to evolve some scheme by which their progress will be as rapid in this as in the memory work. If any of my co-workers has anything to suggest on this subject, I shall be glad to hear it.

I hope my plan for blackboard work will be adopted by some one else, and will prove as valuable to him or her as it has to me. If so, I have not written in vain.

PUPILS' IDEALS.

BY W. J. HALTZELL.

The man or woman who has risen to a commanding position has done so by virtue of an ideal. Give a boy an ideal, no matter how, and he will strengthen along the line of that ideal. One striking thing about ideals is this: They vary as men vary. What is routine to one man is the dulllest, dreariest kind to another; and vice versa. Ideals are relative in different individuals, and to the individual himself at different stages of his life. Education enlarges our views, broadens our horizon, and gives us a wider range of facts from which an ideal may spring. And this should be the result of an education, musical or otherwise: an increase, not merely in accumulation of facts, but in power of adapting ourselves to our environment. Our progress is not mere progress, but is a successive rising to the higher planes of successive ideals, and otherwise than this there is likely to be no true progress.

What is to bring about these successive higher steps? Education, as suggested before. But the pri-

mary impulse often comes in very unexpected and obscure ways. This fact constitutes one of the golden opportunities, and at the same time one of the most exacting obligations of the teacher's work. He must enter into his pupils' lives; he must make himself a part of their thoughts; he must share in their ideals, and then with a steady, a firm hand; yes, perhaps, with an enthusiastic spirit he must direct them. His young mind the stimulus that shall refine the ideal, already recognized. But not too much at a time. Rather too little than too much. This idealizing faculty is a tender, a delicate one and cannot stand forcing. But the teacher can rely upon this principle: If he will carefully observe his pupil, if he will get into close touch with him, he can raise his ideal, and, if he should neglect to do so, he has failed in his duty. A few examples can be given. A teacher in a prominent Eastern conservatory of music who has had a very great number of pupils under his care once said that his happiest hours are those in which he receives from some former pupil a letter which tells where the pupil is engaged and how the work of the teacher had been appreciated and what a stimulus it had been. Often the pupil will refer to some particular lesson as a starting-point upward.

A teacher of singing once said in my hearing that he remembered well that, when he sang also as a boy and began as a young man, he thought the music in "Gospel Hymns No. 1" was very fine music, and that he had memorized the parts in a number of pieces. But he did not stay on that level. Good teachers and wider opportunities opened his ears to finer harmonies and richer melodies.

An organist of my acquaintance, who has won recognition by his skill in extemporization, says that he received his first impulse in that direction from hearing a friend of his father improvise on a small reed-organ. The boy thought it must be the greatest thing in music to be able to do this thing and with the self-confidence of youth he tried it. He knew that he had memorized the parts in a number of pieces, with simple arrangements of many of the masterpieces of melody from Mozart, Beethoven, and other classical writers. He learned harmony from them, and to-day is acknowledged leader in his specialty.

A noted English pianist says that her first experience in the higher music was when a fine amateur pianist of the neighborhood invited her to play duets. The little girl was made acquainted with the master works of music at an early age, and never forgot the ideals thus formed.

One of the pleasantest moments of my own life occurred recently when a young woman whom I had not seen for a number of years told me that she dated her impulse toward the higher levels of music to a time when I presented her with a collection of the easier classics on her graduation from high school. "Just when my taste was being formed, you gave me what I needed, and what my teacher had not given me."

So let us seek earnestly to know the ideals of our pupils. Do not expect surprise when they tell them to you, much less ridicule them for having low ideals. There is usually good reason why such should be the case. But the fault must not be yours if they remain low. Tactfully, constantly, and carefully supply the little impulses that lead to ambition, to realize ideals. Select those things for use that will themselves, unobtrusively, but certainly, lead to a recognition of higher planes of thought and action, and your pupils may gain. Only try to make the way easier, smoother, for them, that they may the sooner reach your side, and be happier still if they pass beyond you in their turn to carry on your influence to future pupils.

I TRULY and permanently teach only what I have assimilated, and only what I mean. I mean is mere talk. Anyone can collect a set of ideas and make them one's stock-in-trade through the remainder of one's life. But the genuine teacher is ever progressive; he does not borrow; he tells what life has meant to him individually. Oftentimes when we say "I want to do so and so," the ideal is merely that of habit or conventionality, and not a moving of conscience.

THE CHOICE OF MUSIC AS A PROFESSION.

BY ALFRED VEIT.

MANY adopt music as a profession without duly considering whether they are really fitted for the same, and whether they possess the necessary qualifications that will insure success. Before allowing their children to follow music as a profession, parents would do well to be guided by the advice of those competent to judge. It is not an easy task to discover the signs of future excellence. Many mistakes have occurred, the most celebrated being the refusal of Verdi at the conservatory of Milan on the same grounds of insufficient talent. Talent presents itself in so many forms as to make it impossible to establish any fixed rules as to its presence. The father Mozart's father caught the little fellow at the piano at the age of three trying to pick out intervals and delighted when he was successful, Leopold Mozart was justified in exclaiming: "That boy will be a musician!" The evidence of talent was unquestionable. Similarly, the father of Liszt was justified in allowing his boy to follow music as a profession upon hearing him play a fugue by Bach transposed into a different key. Well known is the fact that Richard Wagner, step-father, Geyer, recognized the boy's ability for music on hearing him play some studies from the "Freischütz" on the piano. These cases, however, are exceptional. In the interest of humanity, it is not essential that the world contain exclusively geniuses like those just mentioned. On the contrary, there must be those willing to accept modest positions in the musical world. If all violinists insisted upon playing first violin, how could our orchestra be organized?

Talent being the first essential required in the successful pursuit of a musical career, every individual follows of its own accord. Nor must love of music be mistaken for talent. No doubt, love of music presupposes some ability for the art. In many cases the practiced eye can discover latent talent where only the untrained eye is perceptible. And every musician knows that talent of that order properly nurtured and carefully developed may produce most excellent results. Too much importance, however, should not be attached to love of music unaccompanied by other manifestations of ability. The passion for music alone is not necessarily an indication of talent. Nor is absolute pitch, the faculty of recognizing notes sung or played without the aid of an instrument necessarily an indication of great talent. Everyone knows individuals whose sense of absolute pitch is perfect, but, nevertheless, undervaluing the distinction of being called good musicians. Whereas there are others whose merits entitle them to that distinction, although they are without the sense of pitch. In other words, the faculty of absolute pitch, while desirable for practical purposes, does not necessarily imply good musicianship; while the absence of it ought not to discourage the student, it being by no means indispensable.

Among the desirable factors are a sense of rhythm and a good hand. Even opinions regarding the latter point vary considerably. Rubinstein's hands, according to report, were heavily knitted and the fingers short. Bilow's hands necessitated the most ingenious cunning in fingering, while the hands of Madame Essipoff were abnormally small—a fact which the writer is able to corroborate by personal observation. Several years ago a new pianist was heard of with blare of trumpets. Among his various qualifications one was particularly commented upon, and that was an abnormally developed hand supposed to be well adapted to piano-playing. The peculiar anatomical construction of his hand was thought to permit the happy possessor to accomplish the most difficult of technical feats. Trills in tenths the most dazzling, the widest stretches were talked about. When the artist finally appeared his playing was subjected to the usual analysis, it was discovered that despite the wonderful hand, his style was cold, frequently unnatural, and monotonous. Personality is very influential in determining suc-

cess. This point is considered of the greatest importance by such an eminent judge as Leschetitzky. The instant a pupil presents himself to the eminent teacher (desiring to hear Leschetitzky's opinion as to his prospects), the aspirant to public favor is scrutinized by Leschetitzky from head to foot. Leschetitzky, according to his own statements, attaches great importance to personality. Madame Sophie Menter, celebrated pianist, always appeared on the concert stage, gown most exquisitely and blazing with jewels. Theodor Kullak, in personal conversation with the writer, talking upon the subject, remarked that another Russian female pianist, known throughout Europe and America as one of the best Chopin players of the time, visited Paris every year. Not so much for the purpose of concertizing with Paderewski and Lamoureux (as she did at the time), but to sit in secret consultation with dressmaker and milliner in order to consult with them as to the effectiveness of their various "creations" and their influence upon the public. While the two foregoing artists dazzled their audience by a combination of genius and dress, a certain female pianist appeared in America in the seventies whose concert costumes were characterized by the ladies as "cautions." Despite this fact, the mere power of her playing, nevertheless, created a furor enabling her to return to her native country with monetary rewards far richer than those bestowed upon her more fashionably dressed Russian rival. All of which proves that even the question of personality presents two sides for controversy.

Nerves of steel, a will of iron, and a constitution of adamant are other desirable requisites for a successful musical career. Many an individual has failed just as he was reaching the goal on account of the above-named qualifications. Chopin, according to contemporaneous accounts, was one of the greatest pianists the world has ever known. Yet his reputation was really limited to the appreciation of Parisian salons, as his feeble constitution did not allow him to produce his music before the world at large. In later years the writings of Chopin ("Chopin, who spent a few days in London, was the only one of the foreign artists who did not go out, and wished no one to visit him. He heard of talking to him on his consumptive frame. He forced a few concerts and disappeared.")

Imagination, temperament, love of work, enthusiasm, perseverance, and strength of character are very essential qualities. Strength of character is necessary in order to resist the manifold disappointments often besetting the path of the musician. How many careers are blighted and ruined through disappointment and lack of appreciation! How often do the words of Goethe's "Wilhelm Meister" apply to musicians:

"Who never ate his bread in sorrow,
Who never spent the darksome hours
Weeping, and watching for the morrow—
He knows ye not, ye gloomy Powers."

The lack of fortitude and courage precipitated the fate of unhappy Bizet. The composer of "Carmen" assured his reputation for decades to come; but what a loss the premature death of this musician has been to the world!

The time to begin the study of music is about the age of seven. Melodies ought to be taught and sung for the children in order to cultivate their ears and sense of rhythm. If these preliminary studies have been productive of good results and all the possible consequences and future responsibilities have been duly considered, music as a profession should be entered upon at the age of from fourteen to sixteen. A good education, comprising the study of languages, mathematics, history, and general history, and subjects like aesthetics, history of art, and general history should accompany the course of music. The course of study intended for the average musician should embrace:

1. Organ, piano, and a string instrument.
2. Solo singing and chorus singing.

3. Playing with other instruments.

4. Harmony, form, composition, reading of score, musical dictation, and history of music.

The choice of a teacher is a very important point. For students of the piano it will be advisable to apply to a teacher whose work is characterized by thoroughness, honesty, and efficiency. Fashion is not always a synonym for excellence. Thus, Mr. Blank, whose terms are very high and whose pupils are found among the most fashionable society, may not necessarily be so competent as Mr. Unknown, whose work on the other hand, is conscientious and thoroughly reliable.

As final advice: only those should devote themselves to music who feel an irresistible attraction toward art for art's sake. Sordid motives ought not to enter into the consideration of the subject. Musicians are not all destined to be composers like Mozart or pianists like Liszt. A faithful observance of principles prompted by the true love of art will be productive of the highest artistic results.

THE TEACHER OF TO-DAY.

BY WILLIAM SMITH GOLDENBURG.

In former years, a knowledge of theory was not generally considered an essential feature of a musical education. The concert-performer, we may say, was our father's ideal musician. That was yesterday! To-day the world, at least the musical world, is beginning to realize that true musicianship consists of something more. The ability to perform well upon some instrument stamps the "artist." The sound reasoning of the mature intellect, resulting, as a matter of course, in the establishment of musical truths, and the knowledge of the principles which govern harmony, counterpoint, and the construction of various compositions, that must necessarily follow, proclaim the "musician." There are artists and artists—amateur and professional! The circle of musicians is limited to the artists who think; to those who reason, investigate old rules, and establish for themselves new ones, all of which go to adorn the great temple of "Musical Art." The artist merely utilizes the truths which his scientific brother discovers.

That time spent upon the study of theory is not thrown away will be granted by every thoughtful teacher. You would not presume to master the French, German, or Latin tongue without acquiring a knowledge of the grammar of that tongue. Theory is the "grammar of music!" Why strive for musicianship without building your foundation upon the principles which govern music?

Upon the teacher of to-day rests the responsibility for the popularity of the musician of the future. Let the teacher see to it that the pupil is encouraged to search for the scientific reason of things. The idea that music is not a science is false. It is the oldest, the greatest, the most exact of them all! To no other cause can we attribute the high standing of the "art."

Teacher, we need "theorists!" American theorists! At present there is painful lack in that direction. Teacher, we need "artists!" American artists! At present there is a superabundance of foreign material. Teacher, we need "musicians!" American musicians! Musicians who know the rules laid down by ancient masters, and utilize them in the solution of present-day problems; who fearlessly establish principles not extant in any modern text-book, regardless of the ravings of critics, whose duty it is to criticize, but who too rarely give birth to a critical expression. They may call such a one fool! crank! iconoclast! Your duty remains the same. You must teach your pupil "independence." Teach him to rely upon his own faculties for the solution of problems. It is the keynote of the progress which leads to success.

May we expect this work from you? Will you guarantee the excellence of the coming musician?



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SPECIAL RENEWAL OFFER FOR MARCH

During the month of March, and sending us \$2.00 instead of \$1.50, we will not only send them *THE ETUDE* for the coming year, but will send, postpaid, a copy of Dr. Clarke's "Dictionary of Musical Terms." This is one of the very latest dictionaries, and has given the greatest satisfaction. To those who would prefer a work on the voice, we would send, instead of the dictionary, a copy of Alberto Randegger's "Complete Method of Singing." This is one of the most valuable standard works on the voice published. It is so well known that further explanation is not necessary.

DO NOT PUT TOO MUCH ON A WORD TO THOSE WHO WRITE OUR ORDERS FOR MUSIC. Every order passes through seven different hands before it is completed, and illegible writing is liable to cause errors all along the line. Many of our patrons, after filling the postal card with all sorts of things, will turn the card and write crosswise. This is positively cruel. If the person ordering would witness the struggling of our people, we are sure the greatest care would be taken.

MANY OF OUR PATRONS have doubtless discovered already that the new work, "Theory of Interpretation," by A. J. Goodrich, is not a mere compilation, but a complete and original system for the unfolding of musical style and content. It is, in fact, a good deal of a revolution. An eminent critic, after mentioning the existing books on expression, observes: "While these are interesting in their several ways, they do not aim to present, in a systematic and philosophic order, the great mass of material which is best calculated to give the student a clear as well as a broad conception of musical interpretation. In those respects, the Goodrich work is unique and without a rival in musical literature. It is intended to be of practical utility as a text-book, rather than a general summary of musical expression. But the author is something more than a pedagogue, and he does not rely upon arbitrary rules as a means of accomplishing his purpose."

The first part of the book is quite elementary, and the general tendency is liberal, progressive, and discriminating. The price is \$2.00 retail.

WE have a complete stock of Easter music, consisting of solos, duets, quartets, anthems, and cantatas for the choir; and services, selections, and carols for the Sunday school, which will be pleased to send "a selection" to parties desiring the same.

In another column will be found this advertisement: "An Additional Offer to Our Subscribers to Secure New Subscriptions to *THE ETUDE*." It will be found that, by the offering of these valuable books at a very small advance over the price of *THE ETUDE* for the year, it will be much easier to secure subscriptions than without it. This is not a new plan. It has been used by a great many journals with good effect. We, however, have gone further than has ever been done before, and in addition to giving this book at less than its cost and sending it postpaid either to the address of the subscriber or to some other address, we give the same premium to the person sending in such a subscription, just as though the book was not given with the subscription.

I trust all of our subscribers will make use of this offer in obtaining subscriptions among their friends and pupils. This is giving two premiums for the same thing.

It must be remembered always that we do not give a premium on a single subscription, that is, unless it is sent in by another person already a subscriber.

DURING the months of April, May, June, and July (July is a little late) of last year we were favored with a great number of most interesting advertisements. We made a special rule. We intended to do the same thing this year, and we solicit correspondence from any school or teacher who is going to do summer work. The best months will be April, May, and June, and for these three months we will make a special price. Do not delay writing us about this.

THE supplement given with this issue is one of the most beautiful paintings known to the art world. We think that this reproduction is a particularly artistic one, and we hope it will give satisfaction and pleasure to our subscribers.

We would suggest the mounting of this without any white border; on a dark mat or background, the effect is much better than on white. Any picture-frame dealer will be able to do the mounting for you, if it is not possible to do it yourself, at a very small cost. The picture is worth the framing.

SEND to the publisher of *THE ETUDE* for anything that you wish to see the line of music or music books. Give us a trial if you have not already done so with us. If there is anything which it has been impossible for you to obtain elsewhere, try us. We have a large force of the most experienced music clerks. One of our new clerks, who has had considerable experience with a number of houses, has said that we have the best set of clerks of which he has known in any store in the country. Perhaps you would be interested in our full line of catalogues. We should be pleased to send them to you at once, free of charge.

In another column will be found an advertisement of two special premiums: Ladies' desk and music cabinet. The pictures in the advertisement will give you some idea of these fine and useful articles for the furnishing of the studio. We have given a number of the cabinets as premiums, and they have given most excellent satisfaction. We can thoroughly guarantee both of these. We have made the number of subscribers necessary to obtain these just as small as we possibly could. They are two of the most valuable and useful premiums that we have ever offered.

We will give the Ladies' desk in either mahogany or golden oak, polished and hand carved, for sixteen subscriptions. The cabinet is in mahogany, inlaid, polished. We will give this for fourteen subscriptions. Free sample copies will be sent to anyone desiring them as an aid in obtaining subscriptions.

Part I. Our edition will be enlarged and revised by Edward Waddington. Perhaps no other piano instructor is more used by the teacher of to-day than this little book of Köhler, opus 540. It is, first of all, practical; secondly, it is interesting; and thirdly, low priced. Our edition will contain all the essential features of the original, and some valuable additions; an introduction will be added containing the rudiment. A few of the least desirable numbers will be eliminated, and the whole book shaped to conform to the American pupil and American ideas. Mr. Waddington is a thorough, practical musician of wide book, and our special offer will be in force only a short time. The plates are nearly all engraved, and when the book is once issued our price will be \$1.50. We offer the book to all advance subscribers for only 30 cents, postpaid. Those who have the book charged

will have postage added. Send in your orders now, as they may be too late next month.

We expect to issue Volume I of "The Modern Student" about the time this month reaches our readers. Volume II is in course of preparation. The material contained in these volumes is something new; in short, it is technique, sugar-coated. Every piece is a technical study. Study-pieces are used now more than ever, and it is a question whether all pieces are studies under a teacher should not be study-pieces. It is true that all our great artists do regular studies, and find that the concert pieces supply all needed practice in technique. This is not so true, however, in lower grades. The sweet, nifty-pamphly pieces of the average amateur will make a very fine technical study. In "The Modern Student" our aim has been to publish a graded set of pieces from Grade II to about VI, in the scale of X, all containing some good practice, such as the scale, trill, arpeggio, skip, etc. The pieces are also interesting. Volume II can be taken after Volume I. Both are now on special offer. For 70 cents we will send both, or 35 cents singly. You can order these in safety, as they will be welcome to almost any pupil.

THE Prize Essay Competition we hold open for another month. This is done to accommodate a large number of busy people who cannot send in essays by March 1st. It will positively close on April 1st. The essays are now being examined by five competent critics, who will make a report to the publisher after every one has been carefully read. Prize will be awarded soon after April 1st, and essay published in the May issue.

In another part of this issue will be found an advertisement of a device for ruling chart paper. There are many class teachers who will find, in this patent, just what has long been needed. The machine rules just what one inch apart, and in a minute the teacher has a blank chart made. The lesson can be prepared beforehand, and can be used over again if desired. Any device composition or exercise can be presented to the class at a trifling cost.

How many of our readers are satisfied with the present development and flexibility of their hands! No doubt everyone would like to improve in technical ability, and what means are there, more simple, direct, and certain, than the exercises afforded by the Bidwell Hand Exerciser? It weighs but two ounces, and can be carried in the pocket; yet it is a complete hand gymnastium with which every muscle can be given a direct exercise. We would suggest that you give it a trial. Price, \$2.00.

WE have had considerable demand for blank charts, viz.: large, heavy paper ruled with blank lines. Our chart is 31 x 45 inches, ruled on both sides of the paper, and has four staves, the lines of each staff being one inch apart. The paper is the very best rose manilla, and will stand any amount of use. For illustrations in class lessons or lectures, these charts will be very convenient. We have placed the price of them at 5 cents, net, or 50 cents a dozen, net. We have had a large number of orders for them, and a connection with the staff rules explained in another "Publisher's Note." The blank paper, 31 x 45 inches, we sell at 35 cents per dozen.

OUR house is in a position to furnish, at all times, the best selected and most useful stock for the requirements of teacher and student. We give prompt and careful attention to all orders placed with us, large or small;—and the success with which we have met in pleasing our patrons is proved by the many kind words of recommendation from those who have dealt with us. We wish to thank our patrons for the maintenance of good-will, and all endeavor to merit a continuance of their patronage. We ask

those with whom we have not had the pleasure of previous dealings to give us a trial. We are confident of giving entire satisfaction.

He that seeks continually to improve his mental stock in trade must ever be on the alert for new ideas; and to do this, he must read all he can relating to his profession. Is he a musician and teacher? Then he must be in touch with other musicians and teachers. No better means could be adopted to accomplish this end than by subscribing to the leading periodicals devoted to the interests of teachers. *THE ETUDE* is conducted exclusively in the interests of teachers and students, none of whom can afford to be without so helpful and enterprising a journal. If you have not yet subscribed for *THE ETUDE*, it might be to your advantage to do so.

MUSIC IN THIS ISSUE.

"A SONG FROM THE HEART," opus 248, by W. F. Sudd. This beautiful composition for the piano is suitable for teaching or recital use, and is written in the popular style of this well-known composer. It is worthy of careful study. Although not in that form, it may be called a "Song Without Words," inasmuch as the mysterious rhythm, tones, and noises with which Nature converses, must give a definite unspoken message here is suggested.

"POLISH DANCE," opus 23, by Franz Ruben. Bright and sparkling, with the characteristics peculiar to the Polish music. It reminds one of the dancing of the peasants at their festivals or at the harvest celebration, when, free from the light-hearted lovers, dancing themselves to innocent amusement and dancing.

"THE RED SARAFAN," A duet for piano, arranged by H. Hoffman from the Russian national melody. It is replete with the spirit of the northern people of the Great White Bear, and, though simple, as all national melodies are, it is grand and majestic in movement.

"IN THE MILL," opus 239, by Carl Glönschals. This is a descriptive piece, vividly bringing to mind the whirr and constant undertone buzz of the great stones as they grind in the mill. The music is light and dainty in treatment.

"TUTTLE JOY," opus 14, by Th. Egeen. This piece, descriptive of the bright, rollicking hours of youth, when life is a joy, and each day a round of never-ending pleasures, must give a vigorous style to bring to the hearer the ideas of play and sport. This is best done by light, clear-cut runs ascended so as to represent the carefree abandon of youth.

"TRY ANSON," opus 11, No. 1, by R. Diles. A beautiful waltz movement, portraying a royal retreat, far removed from the bustling activities of crowded thoroughfares, where bright and warm afternoons may be dreamed away in shade and quiet.

"PAPILLON," by H. J. Harold. This beautiful piece has many rare musical contents and pleasing modulations, and is altogether one of exceptional merit throughout. It calls for poetic feeling to render it properly, which can be done if the player will try to give the music the idea of a butterfly's lazy, flitting flight. Another rendering could be to represent a sweet, low song, suggestive of the quietness and peace of the country at eventide.

"LOVE'S DAILY QUESTION," by J. Mac Muller. A beautiful song in the style of the German love-song, representing, both by text and music, the joys and sorrows of true lovers. It must be sung with earnestness and warmth to realize its full beauty.

"A SONG OF THE ROAD," by Kate Vannah, text by James Whitcomb Riley. The music has the general resemblance of the best-known compositions of this popular and well-known composer, and will be sure to be made a favorite with our readers. It can be used in teaching, recital work, or in the parlor.



Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A BRILLIANT DUTCH LADY PIANIST DESIRES solos. Can give exclusive piano recitals. If desired, of the best concert music. Address: J. M., care of THE ETUDE.

EVERY UP-TO-DATE MUSIC TEACHER WILL BE interested to know that the Paetien Paetien School will hold a summer session in July, 1900. Full particulars on application to Carl Paetien, director, 162 Boylston Street, Boston, Mass. Read the announcement in another column.

WANTED, BY GENTLEMAN OF EXPERIENCE, a well-established teaching connection or Conservatory of Music in a good city where there is a field for artistic work in piano and voice culture. Address: C. care of THE ETUDE.

VOCAL TEACHER—FRENCH, BEST RECOMMENDATIONS, pupil of Lamperti and Rasco, Milan Italy; Herr Stockhausen, Frankfurt-A.M.; practical experience on European stages, teaches in French, Italian, German, and English—desires an opening in some conservatory or college in the United States, with privilege of private classes and open to concert engagements. Address: L. S., care of THE ETUDE.

MRS. N. K. DARLINGTON'S RECENT TRIP WEST was attended with success in every respect, the merits of "Kindergarten Music-Building" being fully recognized. Mrs. Darlington held normal classes, the method was most enthusiastically received. Classes of normal schools and children are now in session at Mrs. Darlington's studio, 1009 Boylston Street, Boston, where little tots delighting in the wonders of the tone world so happily presented to them, thrill the children of larger growth.

FOR SALE—ONE STUDENT'S TECHNIQUE IN splendid condition. Price, \$3.50. One Maestri metronome, with bell-gong as new. Price, \$2.00. Address: Estelle McHenry, Palestine, Tex. No. 19, Cor. Magnolia and Combination Streets.

BURPES FARM ANNUAL FOR 1900 IS MORE attractive than ever in a particularly dainty cover, while the book is full of life-like illustrations from photographs. Altogether, the catalogue shows most painstaking care in the effort to tell the plain truth about seeds," as proved at Fordhook Farms—the largest trial grounds in America. It will be mailed free to any of our readers who mention this paper. Address: W. Albee Burpee & Co., Philadelphia, Pa.

WANTED—BY A TEACHER WITH TEN YEARS' experience, position in good school or college to teach piano and harmony. Testimonials and references furnished. Miss M. W. Robertson, Toccoa, Georgia.



Every time *THE ETUDE* comes, as I remove the wrapper, I make up my mind that it is possible that it is better than the last; I have never known it to fail me. I am very grateful to you for giving us a paper to be for because everything is so common sense.

MISS J. FARRAR. I am enjoying *THE ETUDE* more than ever. It grows better and better with each issue. The Schumann number is a feast, indeed, and my pupils, who are fond of the classics, are delighted with the articles about great musicians from such writers as Drs. Mathews, Elson, Finck, Liebling, and others.

(Miss) J. FARRAR. In trying to repay you for past favors, I have placed some *ETUDES* in the homes of my pupils, telling them that no person, miserably inclined, can afford to be without *THE ETUDE*. They all compliment

your editions and enjoy practice from them more than from others. (Mrs.) ROSA GAUME.

I am much pleased with *THE ETUDE*. I have received the January and the February numbers, and they are instructive and interesting in a literary sense, as well as a musical one. A. W. BURT.

I enjoy *THE ETUDE* very much, and do not see how any music teacher or advanced pupil could do without it. (Miss) LUCIA JAMES.

How I enjoy *THE ETUDE*. The numbers are so much more attractive in every way than they were several years ago. I look forward very eagerly to each issue, and as I am away from the country, it is the only means I have of keeping in touch with the music world. A. E. GILFORD.

I consider Mandelstam's "Harmony and Key" invaluable to every music student. (Mrs.) LUCIA JAMES.

I received a copy of "Key to Mandelstam's Harmony," and am very well pleased with it. By its aid, through the intelligent use of it, it increases the value of Mandelstam's work as a text-book, especially for self-study, so much that I cannot see why any earnest, intelligent pupil not having the advantage of a good teacher could not acquire a good practical knowledge of the rules of harmony. D. H. CLELAND.

I like the book entitled "Pictures from the Lives of the Great Composers" very much. (Mrs.) A. J. COPE.

I am much pleased with Tapper's "Pictures from the Lives of the Great Composers," received a few weeks ago. ELLA A. DAVIS.

I am using Landon's "Method for Piano" with a number of young pupils, and like it better than any other that has come to my notice. (Mrs.) EDW. C. PAINTER.

I am enthusiastic over the little teaching gems of Schöml, and cannot recommend them too highly as particularly valuable and inspiring in their way. PAUL EAST.

I received "Modern Gems," a collection of serviceable music admirably adapted for the recital organ—a boon to the amateur organist. The book, as a rare exception among books of this kind, contains nothing unsuitable for the instrument for which it is intended, and fills a decided want, as the sale of the book will undoubtedly prove. PROF. H. G. MEYERS.

Your music is received, and I am just delighted with it. Accept my sincere thanks for your promptness and your kind and generous offer of everything was perfect, and I heartily recommend your house to anyone needing some music. C. ROBERT.

I enjoy trading with your house better than any other, on account of your never-failing accuracy in filling orders, and your polite deliveries. I. RIGGS.

I am very much pleased with "Lighter Compositions of Chopin." (Miss) GRACE POWERS.

I have always been well pleased with work received from you, both for myself and pupils. (Mrs.) R. B. QUEKRAU.

I am highly pleased with "Modern and Classic Gems of Reed Organ Music." It is a work I have wanted for a long time. BELLIE BACON.

"Classic and Modern Gems of Reed Organ Music" is an excellent book. It certainly supplies the long-felt want for music suitable for advanced reed-organ players. I shall use it to supplement the Edison books. C. L. CHASEWELL.

In our day the work of music students is greatly facilitated by the many excellent books on all topics connected with the art. It is difficult to write a work on any subject, and especially on such a one as the proper interpretation of music.

The field here has been but imperfectly covered, every teacher seeming to make an improvement on the work of his predecessor. Mr. Goodrich's "Theory of Interpretation" is the latest and the best. It is a practical and helpful, and will prove a great boon to students. ENRY BROCKMAN.

Upon examination, I like "Classic and Modern Gems of Reed Organ Music" better than any book of the same character I have ever seen. JOHN SCHREYER, JR.

I have just received "Theory of Interpretation," by Goodrich, and read a few chapters. I feel satisfied that I have a valuable book. JOHN SCHREYER, JR.

I have examined Goodrich's "Theory of Interpretation," and I can say that I have never met with a work that so completely covers the ground indicated by the title. It is a valuable article for the recommendations student of music. I. E. SHERBURN.

The "Schmoll Studies" are so good, and at the same time so sweet and useful; do it's your young players must have a time, and besides that, these are real music.

JAMES BENDICT.

The "Hand Gymnastics Leader," by W. F. Gates, is indispensable to the piano student wishing to make quick progress. I have used them to great advantage myself and with my pupils. In my judgment they are of as much or more value to a student than practice on clavier, technique, or other mechanical aids.

O. B. SCHUAFER.

I find Mason's "Touch and Technique" very beneficial in developing the muscles of the hand and arm.

ANNA J. LEONARD.

I have six yearly volumes of THE ETUDE bound, and would not care to be without it. They add quite a little to my musical library.

Mrs. J. A. DAVIS.

In my twenty years of teaching I think I have had nothing in the shape of a collection that is so ideal for a teacher as "Masters' Studies," by London. While much of it is simple enough for beginners, it is interesting to advanced players.

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A very attractive song. The melody is beautifully harmonized, and in general this piece will appeal to teachers immediately.

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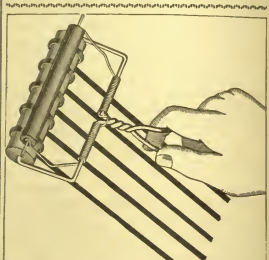
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